



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ART. II.—*History of the Italian Language and Dialects.*

Saggi di Prose e Poesie de' più celebri Scrittori d'ogni Secolo. VI. vol. 8vo. (Selected by L. NARDINI and S. BUONAIUTI.) *In Londra.* 1798.

Having, in a former number of our Journal, given a sketch of the Origin and Progress of the French Language, we propose to occupy a part of the present with a similar sketch of the Origin and Progress of the Italian, together with a general survey of its numerous and diversified dialects. In so doing, we deem no apology necessary, even should the discussion of so wide a subject occupy a large number of our pages. We hold the study of languages, philosophically pursued, to be one of the most important which can occupy the human mind. And we are borne out in this opinion by the reflection, that the elements of language lie deep among the elements of thought:—that the one follows the various fluctuations of the other; and that the language of a nation is the external symbol of its character and its mind. As the armor and weapons of the Middle Ages, preserved as curiosities in the museums of modern days, exhibit very clearly and forcibly not only the character of the times, but also the stature and physical strength of those who wore and wielded them; so do the curious remains of a language,—the armor and weapons of the mind,—exhibit in a clear and vivid light, not only the character of a departed age and nation, but the strength and stature of the intellect, by which its various parts were worn and wielded. To learn, then, how other nations have thought, and felt, and spoken;—to observe how the language of a people is influenced by its character, customs and government; and to trace it in its gradual development, as it spreads and unfolds itself, like a broad banner, above the march of civilization,—now high exalted in the advance of mind, and now waving to and fro in the breath of civil discord, or torn and prostrate beneath the rushing wheels of a conqueror's car,—this is a study worthy the best and noblest mind. Nor do we know of any language in which this study could be more pleasantly pursued than in the Italian;—a language whose history is well known, and whose numerous dialects present on all sides the most ample illustrations. It is not, however, our present intention to enter this wide but interesting field

of philological inquiry. We shall confine ourselves to a brief sketch of the history of the Italian Language, and to exhibiting and illustrating its several dialects by numerous examples, without investigating in detail the local and political causes, which produced them.

In regard to the Origin of the Italian Language, three different theories have been brought forward by Italian writers. These we shall notice separately, but briefly, commencing with that, which, having the least foundation in fact, is least entitled to regard.

I. Leonardo Bruni, surnamed *l'Aretino*, from Arezzo, the place of his birth, a writer of the fifteenth century and the first among his countrymen who treated of this subject, maintains that the Italian language is coëval with the Latin:—that both were used at the same time in ancient Rome,—the Latin by the learned in their writings and public discourses, and the Italian by the populace, and in familiar conversation. Cardinal Bembo and Francesco Saverio Quadrio have since maintained the same opinion.* In proof of their theory, these

* Quadrio urges in behalf of his native tongue a claim to higher antiquity than either Bruni or Bembo. In his *Storia d'Ogni Poesia*, Vol. I. p. 42, he has the following passage: 'Anzi siccome le cose imperfette esistono prima, che le perfette; così non andrebbe lungi dal vero chi opinasse che l'odierna Lingua Italiana fosse prima, che la colta Latina; da che la colta Latina fu studiato ritrovamento delle colte persone, le quali la prima rusticana e nativa a regole ordinarono, e ingentilirono.' The best way to test the value of this opinion, will be to bring forward an example of ancient Latin. Accordingly we take from Adelung's *Mithridates (Mithridates oder allgemeine Sprachkunde, von Johann Christoph Adelung.)* Vol. II. p. 461, the following extract from the edicts of Numa Pompilius, who flourished about seven centuries before the Augustan age. Opposite we place the modern Latin translation, as it stands in Adelung, venturing on the authority of Rosini (*Antiquitatum Romanarum Corpus Absolutissimum*, Lib. VIII. p. 560) to supply one word and change one or two more. Below, we add a strictly verbal translation in Italian, supplying in *italic* the necessary articles and prepositions, in order that our readers may compare the three languages, and judge how far their resemblance will bear out the opinion of Quadrio.

'Sei hemonem fulmin Jobis ocisit nei supra genua tolitod; hemo sei fulmined ocisus escit oloe iousta nuli fieri oportetod.

'Se cuips hemonem loebesom dolo sciens mortei duit pariceidad estod.

Si hominem fulmen Jovis occiderit, ne supra genua tollito; homo si fulmine occisus est, ei justa nulla fieri oportet.

Si quis hominem liberum dolo sciens mortui paricida esto.

writers cite the language of the plebeian personages in the comedies of Plautus and Terence. There they find many words and expressions, which bear some resemblance to the modern Italian, and which have never gained admittance into the works of other classic writers; and from these, and some interchange of letters, such as the use of *o* for *e*, as in *vos-tris* for *vestris*, and *v* for *b*, as in *vellum* for *bellum*, they draw the conclusion, that as the vulgar Latin was not classic Latin, it must have been Italian. This looks very much like a *non sequitur*. Let our readers judge from the words quoted by Quadrio to sustain his opinion.

VULGAR LATIN.	ITALIAN.	CLASSIC LATIN.
Essere	<i>Essere</i>	Esse
Vernus	<i>Verno</i>	Hyems
Minacia	<i>Minaccie</i>	Minæ
Batuere	<i>Battere</i>	Percutere
Bellus	<i>Bello</i>	Pulcher
Russus	<i>Rosso</i>	Rubeus
Caballus	<i>Cavallo</i>	Equus.

By this list it will be seen, that there are words now in use in the Italian language, which were of old in the mouths of the Roman populace, and others, which bear a much stronger resemblance to vulgar, than to classic Latin. But if this similarity of a few words could prove the identity of two languages, then have we been speaking German all our lives, without being aware of the fact. It is clearly evident, that no such identity is here proved; and the only fair

‘Sei im imprudens se dolo malo oceisit pro capited oceisei et nateis eiis endo concioned arietem subicitod.’

Si eum imprudens sine dolo malo occidit, pro capite occisi et natis ejus in concione arietem subjicio.

‘Se un uomo il fulmine di Giove uccide non sopra le ginocchia lo toglia; un uomo se dal fulmine ucciso è a lui esequio nullo fatto esser dovrebbe.’

‘Se qualcuno un uomo libero dolo conoscente a morte dà, parricida sia.’

‘Se lo, imprudente senza dolo malo, uccide, per il capo dell’ ucciso ed i nati di lui nella concione un montone sottoponga’ [sacrifici.]

By comparing the Italian of this extract with the ancient and the modern Latin separately, it will be very manifest that, with the exception of the words *o* *lo* *e*, *a* *lui*, the resemblance is less between the ancient Latin and the Italian, than between the Italian and the classic Latin.

conclusion to be drawn from this discrepancy and this resemblance of words, is one in which all agree, namely, that in ancient as in modern Italy there was a difference between the classic and the vulgar tongue.—The other leading argument brought forward by the same writers, to sustain their theory, leads to the same conclusion. They say that the classic Latin was taught in the Roman schools, as in our own. Granted. But if this prove, that the language of the Roman populace was not Latin, then by a parity of reasoning we arrive at the conclusion, that English is not the popular language of New England, because it is taught in our schools. No: take whatever path you may in this theory, it leads you to no debateable ground in the controversy, but to the common concession, that there was a difference between the classic and the vulgar tongue of ancient Rome. Indeed a single scene of Plautus is enough to overthrow the theory, that ‘at the same birth with the Latin, the Italian, a sister language, was born from the Pelasgian, the Oscan and the Greek, with perhaps a taint of Hebrew blood.’*

II. The next theory we shall notice is that of the marquis Scipio Maffei. He rejects the opinion of Bruni and his disciples, because, in his own words, ‘vulgarisms are not sufficient to form a language, nor to render it adequate to literary uses.’ He also rejects the general opinion, which we shall next consider, that the Italian was formed by the corruptions introduced into the Latin by the northern conquerors, asserting that ‘neither the Lombards nor the Goths had any part whatever in the formation of the Italian language.’† The theory he advances is, that the Italian was formed from the gradual corruption of the classic Latin, without the intervention of any foreign influence; or, to use his own words, that ‘it originated from abandoning in common conversation the classic, grammatical and correct Latin, and generally adopting, in its stead, a vulgar mode of speech, incorrect in structure and vicious in pronunciation.’ In proof of this he asserts, that many words and forms of expression, which are generally supposed to be derived from the Barbarians of the North, were in use in Italy before their invasions. The examples he brings in evidence are taken chiefly from the writings of Au-

* Quadrio. *Storia d’Ogni Poesia*, loc. cit.

† Maffei. *Verona Illustrata*: par. I. lib. 11.

lus Gellius, Cassiodorus, St. Jerome and others, who wrote when the Latin had already lost much of its purity; and we believe it to be a fact very generally acknowledged by literary historians, that this first corruption of the Latin was produced by the crowds of strangers that filled the city of Rome, during the reigns of the foreign Emperors.* How much greater must that corruption have become, when the Goths and Lombards filled, not only the city of Rome, but the whole of Italy northward! But Maffei supposes that the numbers of the barbarian conquerors were too small to have produced any changes in the language of the conquered people. Can this be so? Muratori, in a dissertation upon this subject,† says, that in the Gothic invasion of the year 405, King Radagaiso entered Italy with an army of two hundred thousand men; and it is well known, that at a later period whole nations rather than armies followed the Lombard banners towards the South. Again, Maffei urges, that the universal vowel terminations of the Italian, (every word in that language terminating in a vowel, with the exception of five monosyllables) preclude the possibility of any influence from nations, whose languages are crowded with consonant endings. Now no one pretends to derive these vowel terminations from the North: they are evidently of Greek and Latin origin, and were doubtless in a great degree introduced in the infancy of the Italian tongue from Sicily, where some of the earliest Italian poets sang, and where of yore the Doric dialect of Greece was spoken. Besides, the harshness and numerous consonants of the Italian Lombard dialects, of which we shall hereafter bring forward specimens, give the *coup de grace* to this part of Maffei's argument.

III. We now come to the oldest and most generally re-

* Landi, in his translation of Tiraboschi, cites a passage from Cicero, which bears forcibly upon this point. It is the following: '*Sed hanc rem deteriore vetustas fecit et Romæ, et in Graecia: confluerunt enim et Athenas et in hanc urbem multi inquinatè loquentes ex diversis locis; quo magis expurgandus est sermo.*' De Claris Orat. n. 74. Cit. by Landi: *Hist. de la Litt. d'Italie, abrégée par Antoine Landi. T. II. p. 329. Note.*

† *Delle gente barbare, che assoggettarono l'Italia*: Lodovico Antonio Muratori. Dissertazioni sopra le Antichità Italiane. T. I. Diss. 1.

We refer our readers also to Gibbon's *Decline and Fall of the Roman Empire*, Vol. VII: and to the *Histoire des Républiques Italiennes du Moyen Age*, par J. C. I. Simonde de Sismondi, Tom. I. chap. 1.

ceived opinion in regard to the formation of the Italian language, the same that is advocated by Muratori, Fontanini, Tiraboschi, Denina, Ginguen , Sismondi, and most of the philologers of the present day. All these writers recognize the immediate co-operation of the Northern languages in the formation of the Italian. Their theory is briefly this. Before the Northern invasions, the Latin language had lost much of its elegance even in the writings of the learned, and in the mouths of the illiterate had become exceedingly corrupt; but still it was Latin. When these invasions took place, the conquerors found themselves under the necessity of learning, to a certain extent, the language of the conquered. This, however, was a task not easily accomplished by unlettered men, who, in their efforts to speak the Latin, introduced a vicious pronunciation, and many of the familiar forms and idioms of their native languages. Thus the articles came into use; prepositions were substituted for the various terminations of the Latin declensions, and the auxiliary verbs crept into the conjugations. Though the great mass of words remained virtually the same, yet most of them were more or less mutilated, and a great number of Gothic and Lombard words were naturalized in Italy, by giving them a Latin termination.* To the conquered people, the gradual transition from one degree of corruption in their language to another still lower, was both natural and easy; and thus a conventional language was formed, which very naturally divided itself into numerous dialects, and was denominated *volgare* in contradistinction to the Latin; for the Latin still continued to be the written language of the studious and the learned.

We hold, then, to the generally received opinion, that like the French and Spanish, the Italian is a branch of that widespread and not very uniform *Romana Rustica*, which was formed by the intermingling of Barbaric words and idioms with

* This is proved incontestably by the researches of Muratori and others. The following are examples: *andare*, from the German *wandern*, is found in all the Italian dialects:—*arrostare*, from the German *rosten*, which is likewise found in all the dialects; (the Friulano and the Trevigiano have the word *rost* :)—*asbergo* from the Teutonic *halsberg*; etc. The words of northern origin employed by Dante are all designated in the *Dizionario Etimologico compilato da Q. Viviani*, in the third volume of *Il Dante, giusta la lezione del codice Bartoliniano*, where also the various forms these words have assumed in different dialects are noted.

the lower latinity of Italy, France and Spain, and which prevailed in the earlier part of the middle ages, with many local forms and peculiarities, through a large portion of the South of Europe. But, in the language of a polished Italian writer,* ‘*who* was the first author that wrote, *what* the first work composed in this tongue? It would be curious to inquire, but impossible to ascertain. The origin of this, like the origin of most things else, is uncertain, confused, and undetermined; for all things spring from insensible beginnings, and we cannot say of any, *here* it commenced.’—All that literary historians can do, is to preserve the earliest existing monuments of the language and literature of a nation. All beyond must remain a subject of vague conjecture, till patient research or fortunate accident removes the boundaries of our knowledge farther and farther back into the shadowy regions of the past.

The earliest well-authenticated specimen of the Italian language belongs to the close of the twelfth century.† It is the

* Saverio Bettinelli: *Il Risorgimento d'Italia*.

† The literary historians of Italy have preserved two inscriptions of a more ancient date; but strong doubts are entertained of their authenticity. The first bears the date of 1135. It was an inscription in mosaic over the high altar of the Cathedral of Ferrara, which is now demolished. As the original no longer exists, there seems to be some doubt in regard to the reading of the last three lines. We give the generally received version, and for the other refer our readers to *Nardini*. Vol. VI. p. 228.

IL MILLE CENTO TRENTACINQUE NATO
FO QUESTO TEMPIO A ZORZI CONSECRATO
FO NICOLAO SCOLPTORE
E GLIELMO FO L' AUCTORE.

Quadrio. T. I. p. 43.—*Tiraboschi*.

T. III. Lib. IV. p. 365.

The second was written in the year 1184. It was placed in the castle of the Ubaldini near Florence, in commemoration of a stag-hunt in the neighborhood, wherein Ubaldino degli Ubaldini seized the stag by the horns, and held him until the Emperor Frederick I. coming up, despatched the weary animal. The inscription thus commences:

DE FAVORE ISTO
GRATIAS REFERO CHRISTO.
FACTUS IN FESTO SERENAE
SANCTAE MARIAE MAGDALENÆ.
IPSA PECULIARITER ADORI
AD DEUM PRO ME PECCATORI.
CON LO MEO CANTARE
DALLO VERO VERO NARRARE

Canzone of Ciullo d'Alcamo, by birth a Sicilian, and the earliest Italian poet, whose name is on record. He wrote about the year 1197. The song consists of thirty-two stanzas, some of which are not entire, and is written in the form of a colloquy between the poet and a lady. The language is a rude Sicilian dialect, and in many places unintelligible. We give two stanzas, the first and the fifteenth.

PROPOSTA.

Rosa fresca aulentissima ca pari in ver l' estate
 Le Donne te desiano pulcelle maritate
 Traheme deste focora se teste a bolontate
 Per te non aio abento nocte e dia
 Pensando pur di voi Madonna mia. . . .

RISPOSTA.

Poi tanto trabagliastiti faccioti meo pregheri
 Che tu vadi addomannimi a mia mare e a mon peri.
 Se dare mi ti degnano menami a lo mosteri
 E sposami davanti de la jente
 E poi farò lo tuo comannamento.

'Fresh and most fragrant rose, that appearest towards summer, the ladies desire thee, virgins and wedded dames. Take me from this flame, if such be thy will. For thee I have no rest night nor day, thinking always of thee, my Lady.

'Since thou hast so much suffered, listen to my prayer; go, ask me of my mother and of my father; if they deign to give me to thee, lead me to the altar, and wed me before the world, and then I will do what thou commandest.'

The whole of this canzone may be found in the sixth volume of Nardini's collection, p. 217.

The names of several Italian poets, who lived at the commencement of the thirteenth century, and portions at least of their writings, are still preserved. The first specimen which we shall offer of the language as it then existed is drawn from

NULO NE DIPARTO.

ANNO MILESIMO

CHRISTI SALUTE CENTESIMO

OCTUAGESIMO QUARTO.

The entire inscription may be found in *Quadrio*. T. II. p. 150.—*Tirab. s. hi.* T. III. Lib. IV. p. 366.—*Cre. ci. nbeni*, Istoria della Volgar Poesia. T. I. p. 100.—*Nardini*, Vol. VI. p. 226.

the *Lamento d' Amore*, a canzone of Folcachiero de' Folcachieri, of Siena, a poet who flourished about the year 1200. The reader will be struck with the great purity of language and ease of versification of the Sieneſe poet, when compared with the rude melody of the Sicilian, who flouriſhed but a few years before him. It ſeems evident from this and other extracts of a little later date, which we ſhall preſent y bringing forward, that the Italian language was much more cultivated in the northern provinces, than in the ſouthern; and if Sicily claims the honor of having been the cradle of the Italian language and literature, the cities of the north can boaſt of having given them the ſevere diſcipline of education. We extract the firſt two ſtanſas of the *lamento* of the Sieneſe poet.

Tutto lo mondo vive ſenza guerra,
 Ed eo pace non poſſo haver niente.
 O Deo come faraggio,
 O Deo come ſoſtienemi la terra.
 E par ch' eo viva en noia della gente;
 Ogni uomo m' è ſelvaggio;
 Non paiono li fiori
 Per me com' già ſoleano,
 E gli augei per amori
 Doci verſaceano agli albori.
 E quando eo veggio gli altri cavalieri
 Arme portare, e d' amore parlando,
 Ed eo tutto mi doglio;
 Sollazzo m' è tornato in penſieri.
 La gente mi riguardano parlando
 S' eo ſono quello che eſſere ſoglio;
 Non ſo ciò ch' eo mi ſia,
 Nè ſo perchè m' avviene
 Forte la vita mia;
 Tornato m' è lo bene in dolori.

‘The whole world lives without war, and I alone can have no peace. O heaven, what ſhall I do?—how can this earth ſuſtain me?—It ſeems that I live at war with all mankind, and every man is ſtrange and ſavage to me. The flowers do not look to me as they were wont, when the birds in their woodland loves ſang ſweet ſongs to the trees.

‘And when I ſee the other cavaliers bearing their arms, and ſpeaking ſtill of love, and I in ſorrow mute, all conſolation turns to muſing care. The crowd gazes at me, aſking if I am he whom

they were wont to know ;—I know not what I am, nor know I wherefore this life has grown so weary to me, nor why my joys are changed to sorrows.'

It is evident from this specimen, that the cultivated language of the north of Italy, at the commencement of the thirteenth century, was far from being rude and unpolished. Still, it will be observed, there are forms then used which a few years afterwards had become obsolete, and which are not found in the extract which follows.

Nearly a quarter of a century later, in 1220, flourished Guido Guinizelli of Bologna, to whom by acclamation is given the honor of being the first among the Italian poets, who embodied in verse the subtleties of philosophy, and gave terseness, force and elevation to poetic style. Dante has recorded his fame in Canto XXVI of the Purgatory, where he speaks of his *dolci detti*, and calls him

————— il padre
Mio e degli altri miei miglior, che mai
Rime d' amore usar dolci e leggiadre.

The praise of sweet-flowing language is certainly merited by this ancient poet, as may be seen from the following extract. It is the commencement of the most beautiful of the author's canzoni ; its subject is the Nature of Love. This poem is given entire in Nardini, Vol. VI. p. 212.

Al cor gentil ripara sempre Amore
Sì com' augello in selva a la verdura ;
Non fe Amore anzi che gentil core,
Nè gentil core, anzi ch' Amor Natura ;
Ch' adesso com' fu 'l sole,
Sì tosto lo splendore suo lucente ;
Nè fue davante al sole ;
E prende Amore in gentilezza loco,
Così propriamente
Com' il calore in clarità del fuoco.

Fuoco d' Amore in gentil cor s' apprende,
Come vertute in pietra preziosa,
Chè dalla stella valor non discende,
Anzi che 'l sol la faccia gentil cosa ;
Poichè n' ha tratto fuore
Per la sua forza il sol ciò che gli è vile,
La stella i dà valore ;

Così lo cor che fatto è da Natura
 Alsetto, pur, gentile,
 Donna, a guisa di stella lo 'nnamora.

To noble heart love doth for shelter fly,
 As seeks the bird the forest's leafy shade ;
 Love was not felt till noble heart beat high,
 Nor before love the noble heart was made ;
 Soon as the sun's broad flame
 Was formed, so soon the clear light filled the air ;
 Yet was not till he came ;
 So love springs up in noble breasts, and there
 Has its appointed space,
 As heat in the bright flame finds its allotted place.

Kindles in noble heart the fire of love,
 As hidden virtue in the precious stone ;
 This virtue comes not from the stars above,
 Till round it the ennobling sun has shone ;
 But when his powerful blaze
 Has drawn forth what was vile, the stars impart
 Strange virtue in their rays ;
 And thus when nature doth create the heart
 Noble, and pure, and high,
 Like virtue from the star, love comes from woman's eye.

Setting aside the poetic merit of this canzone, of which we have extracted about one third, the language in which it is composed clearly bears away the palm from all other writings of an earlier date. Something had been gained in softness and flexibility, even in the short interval which had elapsed between the date of this extract and that of the preceding : and probably the writings of Guido Guinizelli exhibit the Italian language under the best form it wore during the first half of the thirteenth century. Otherwise they would not have been so highly extolled by Dante, who never loses an opportunity of setting forth their merit, and who still more plainly shows the esteem, in which he held the quaint language of his poetic father, by appropriating one of his lines.

Amor, ch' al cor gentil ratto s' apprende,

in the description of Francesco da Rimini, in the fifth Canto of the *Inferno*, was doubtless taken from Guinizelli's

Fuoco d' Amore in gentil cor s' apprende.

We will now step forward a half-century to the days of Brunetto Latini, the celebrated poet, philosopher and rhetorician, and the still more celebrated master of Dante. He was born about 1220, and died in 1294.

The following extract will show to what degree of perfection the language had advanced in his day. It is a description of the Creation, taken from the *Tesoretto*, the Little Treasure, Cap. VI.

Dio fece lo giorno,
E la luce joconda,
E ciela, e terra, e onda.
E l' aere creao,
E li angeli formao,
Ciascun partitamente ;
E tutto di neente.
Poi la seconda dia,
Per la sua gran balia,
Stabili 'l firmamento,
E 'l suo ordinamento.
Il terzo, ciò mi pare,
Specificò lo mare,
E la terra divise :
E 'n ella fece e mise
Onne cosa barbata,
Ch' è 'n terra radicata.
Al quarto die presente
Fece compitamente
Tutte le luminarie ;
Stelle diverse e varie.
Nella quinta giornata
Si fue da lui creata
Ciascuna creatura,
Che nuota in acqua pura.
Lo sesto die fu tale,
Che fece ogne anemale,
E fece Adam et Eva
Che poi rupper la tregua
Del suo comandamento.
Per quel trapassamento
Mantenente fu miso
Fora del Paradiso.

God created the day,
And the jocund light,
And heaven, and earth, and sea.
And the air he created,
And formed the angels,
Each one separately ;
And all out of nothing.
Then on the second day
By his great power,
He established the firmament,
And the order thereof.
The third, so seemeth it to me,
He gave the ocean bounds,
And divided the dry land ;
And created and placed therein
All vegetable life
That in the earth taketh root.
And on the fourth day
He created wholly
The lights in the firmament ;
The stars of various glory.
On the fifth day
By him was created
Every living creature
That swimmeth in the pure water.
And the sixth day was such,
That in it he created all animals,
He created Adam and Eve,
Who afterwards broke the law
Of his commandment.
For which transgression
Straightway they were driven
Forth out of Paradise.

These lines are remarkably simple, and in their structure and language so easy to be understood, that they render comment and annotation entirely useless, and hardly require a

translation. But this was the polished Tuscan of the age. The same pen that indited it was skilful in a ruder dialect. Brunetto Latini was the author of a satirical poem, entitled *Il Pataffio*, written in a low Florentine jargon, which is for the most part quite unintelligible, even to Italians. The editor of the *Saggi di Prose e Poesie* says, that it is written in *un gergo, che neppure col comento si può intendere*.*

Such was the state of the Italian language during the thirteenth century. One step farther ushers us into the august presence of the three *gran maestri del bel parlar Toscano*, Dante, Petrarca and Boccaccio. Their praise is on every lip; their eulogy flows from every pen. They were giants of an early age, when gigantic strength was wanted to fix the uncertain foundations of their national language and literature broad, deep and massive. This glorious work was theirs. They did not wholly create, but they advanced, and developed and rendered permanent. They did not strike the first spade into the soil, but they drew the stone from the quarry, set the landmarks, polished the rough marble, and piled and cemented the mis-shapen blocks, till beneath their hands the noble structure rose, majestic, towering, beautiful. It is the high prerogative of genius to give transcendent value to whatever it touches. It copies from the world around, it works with the same instruments and upon the same material with other minds, but from its hand material forms come forth, breathing, moving, instinct with life, like the marble of the Cyprian

* We subjoin a few lines of this curious and unintelligible poem, in order to show how great a difference already existed between the cultivated Italian and one at least of the popular dialects.

Squasimodeo, introcque e a fusone
 Ne hai ne hai, pilorcio, e con mattana :
 Al can la tigna ; egli è un mazzamarrone.
 La difalta peregchi adana adana
 A cafisso, e a busso, e a ramata :
 Tutto codesto è della petronciana,
 Bituschio, Scraffo, e ben l'abbiam filata
 A chiedere a balante, e gignignacca,
 Punzone, e sergozzone, e la recchiata.
 Bindo mio no, chè l'è una zambracca :
 In pozzanghera cadde il muscia cheto ;
 E pur di palo in frasco, e bulinacca, etc.

Nardini, Vol. VI. p. 194.

Would the disciples of Brunetti or Maffei attempt to trace back all these words to a Latin origin ?

statue. It dips in the fountains of Castaly, and their cold depths flash and sparkle like the golden sands of Pactolus. It was by the power of such a spell, that from the rude and diversified dialects of the thirteenth century, issued forth the *idioma gentil sonante e puro*.

Before proceeding farther with this part of our subject, it will be necessary to throw a passing glance upon the various dialects, which divide the Italian language. These are all of greater antiquity than the classic Italian, the *parlare Illustre, Cardinale, Aulico e Cortigiano*; and many of them dispute the honor of having given it birth, with an obstinacy, which reminds one of Lessing's *nichtswürdige Rangstreit der Thiere*, wherein the ape and the ass were the last to leave the contest. Dante enumerates fifteen dialects existing in his day, and gives their names. He then observes farther: 'From this it appears, that the Italian language alone is divided into at least fourteen dialects, each of which is again subdivided into under-dialects, as the Tuscan into the Sienese and Aretine, the Lombard into the dialects of Ferrara and Piacenza; and even in the same city some varieties of language may be found. Hence if we include the leading dialects of the Italian *Volgare* with the under-dialects and their subdivisions, the varieties of language common in this little corner of the world will amount to a thousand, and even more.* This diversity of the Italian dialects is doubtless to be attributed in a great measure to the varieties of dialect existing in the vulgar Latin at the time of the northern invasions, and to similar varieties in the original dialects of the invaders themselves, who, it will be recollected, were of different tribes of the vast family of the Gotho-Germans, among which were the Ostrogoths, the Visigoths, the Lombards, the Gepidi, the Bulgari, the Sarmati, the Pannonii, the Suevi, and the Norici. Much, too, must be attributed to the accidental but inevitable changes, wrought in a language by the gradual progress of its history and the contingencies of time and place; and something to the new development of national character produced by the admixture of the Roman and Teutonic races.†

* *De Vulgari Eloquentia*. Cap. X.

† Each of the Italian cities is marked by peculiar traits of character in its inhabitants, which bear in the mouths of the populace some epithet of praise, or are the subject of gibe and ribaldry. For example, the Milanese have the *sobriquet* of *buoni buzziconi*; and in the following

After enumerating the dialects, which prevailed in his day, Dante goes into a discussion of the beauties and defects of some of the more prominent. He disposes of all these by observing that neither of them is the *Volgare Illustre*, to discover which he had instituted the inquiry; and hence draws the conclusion ‘that the *Volgare Illustre, Cardinale, Aulico, e Cortigiano* of Italy is the language common to all the Italian cities, but peculiar to none.’ In other words, it exists everywhere in parts, but no where as a whole, save in the pages of the classic writer. This opinion, however, has been warmly contested, and the champions of four or five parties have taken the field. The first, with Machiavelli and the host of the Florentine Academy at their head, have asserted the supremacy of the language of the city of Florence; and, actuated it would seem more by the zeal of local prejudice, than any generous feeling of national pride, have contended, that the classic language of that literature, in whose ample field the name of their whole country was already so proudly emblazoned, was the dialect of Florence, and should be called, not Italian, not even Tuscan,—but *Florentine*. In the bitterness of dispute, Machiavelli exclaims against the author of the *Divina Commedia*; ‘In every thing he has brought infamy upon his country, and now even in her language he would tear from her that reputation, which he imagines his own writings have conferred upon her.’* There spake the politician, not the scholar. Machiavelli’s own writings are the best refutation of his theory.

lines, which we find quoted in Howell’s ‘*Signorie of Venice*,’ p. 55, numerous epithets are applied.

Fama tra noi; Roma *pomposa e santa*;
 Venetia *saggia, ricca signorile*;
 Napoli *odorifera e gentile*;
 Fiorenza *bella*, tutto il mondo canta;
 Grande Milano in Italia si vanta;
 Bologna *grassa*; Ferrara *civile*;
 Padoua *dotta*, e Bergamo *sottile*;
 Genoa di *superbia* altiera pianta;
 Verona *degn*a; e Perugia *sanguigna*;
 Brescia l’ *armata*; e Mantoa *gloriosa*;
 Rimini *buona*; e Pistoia *ferrigna*;
 Cremona *antica*, e Luca *industriosa*;
 Furlì *bizarro*, e Ravenna *benigna*; etc.

* *Discorso in cui si esamina se la lingua in cui scrissero Dante, il Boccaccio, e il Petrarca si debba chiamare Italiana, Toscana, o Fiorentina.* Machiavelli: Opere. T. X. p. 371.

Bembo,* though a Venetian, and Varchi,† the historian of the wars of the Florentine Republic, were also advocates of the same opinion. In humble imitation of these, some members of the Academy of the *Intronati* in Siena put in their claims in favor of their native *Sanese*; and one writer at least of Bologna asserted the supremacy of the *Bolognese*.‡ Their pretensions however seem neither to have caused alarm, nor even to have excited attention. The champions of the name and glory of the Tuscan show a more liberal spirit, inasmuch as they extend to a whole province, what the Florentine and Sienese Academicians would have shut up within the walls of a single city. Among those who have enlisted beneath this banner, are Dolce§ and Tolomei.|| But far more of the high and liberal spirit of the scholar is shown by those writers who do not arrogate to their own native city or province, that glory which rightly belongs to their whole country. Among those who assert the common right of all the provinces of Italy to share in the honor of having contributed something to the classic Italian, and, consequently, say that it should bear the name of Italian rather than that of Florentine, Sienese, or Tuscan, after Dante, are Castelvetro¶, Muzio,** and Cesarotti.†† Now, as is pretty universally the case in literary warfare, an exclusive and uncompromising spirit has urged the combatants onward, and they have contended for victory rather than for truth, which seems to lie prostrate in the field midway between the contending parties, unseen and trampled upon by all. The facts which we can gather from the contending arguments, lead us to embrace the opinion that the classic Italian is based upon the Tuscan, but adorned and enriched by words and idioms from all the provinces of Italy. In other words, each of the Italian dialects has contributed something to its formation, but most of all the Tuscan; and the language thus

* Pietro Bembo: *Opere*. Vol. X. *Della Volgar Lingua*.

† Benedetto Varchi: *L' Ercolano, nel qual si ragiona delle lingue, e in particolare della toscana e della fiorentina*.

‡ Gian Filoteo Achillini: *Annotazioni della Volgar Lingua*.

§ Lodovico Dolce: *Osservazioni della Volgar Lingua*.

|| Claudio Tolomei; *Il Cesano, nel quale si disputa del nome con cui si dee chiamare la Volgar Lingua*.

¶ Lodovico Castelvetro: *Correzione di alcune cose nel dialogo delle lingue* (Varchi's Ercolano.)

** Gerolamo Muzio; *Battaglie per difesa dell' Italica lingua*.

†† Melchior Cesarotti: *Saggio sulla filosofia delle lingue*.

formed belongs not to a single city, nor a single province, but is the common possession of the whole of

Il bel paese là dove il sì suona.

Such was the language, which in the fourteenth century was carried to its highest state of perfection in the writings of Dante, Petrarch and Boccaccio. Beneath their culture, the tree, whose far-spreading roots drew nourishment from the soil of every province, reared aloft its leafy branches to the sky, vocal with song, and proffered shelter to all who deigned to sit beneath its shadow and listen to the laughing tale, the amorous lay, or the fearful mysteries of another life. Dante Alighieri was born at Florence in 1265, and died at Ravenna in 1321. As an author, he belongs to the fourteenth century. Boccaccio says, that he wrote in his native dialect; but it is conceded on all hands, and all his writings prove the fact, that he did not confine himself exclusively to any one dialect, but drew from all whatever they contained of force and beauty.* In the words of Cesarotti, in his Essay on the Philosophy of Language, ‘the genius of Dante was not the slave of his native idiom. His zeal was rather national than simply patriotic. The creator of a philosophic language, he sacrifices all conventional elegance to expressiveness and force; and far from flattering a particular dialect, lords it over the whole language, which he seems at times to rule with despotic sway.’ In this way, Dante advanced the Italian to a high rank among the living languages of his age. Posterity has not withheld the honor, then bestowed upon him, of being the most perfect master of the vulgar tongue, that had appeared:† and this seems to strengthen and establish the argument, that the Italian language consists of the gems of various dialects enchased in the pure gold of the Tuscan.

* Gianvicenzo Gravina, in a work entitled *Della Ragion Poetica*, has the following passage upon this point: ‘Dante, abbracciando la lingua comunemente intesa ed usata in iscritto per tutta l’ Italia, che volgare appelliamo, accrebbe a quella parole e locuzioni trasportate da’ Lombardi, Romagnuoli e Toscani, il di cui dialetto fe’ prevalere: onde Boccaccio disse aver Dante scritto in idioma, cioè idiotismo fiorentino. . . . E sparse alle volte anche delle voci da lui inventate, ed altre derivate dall’ antica, cioè dalla latina.’

† ‘Lo stile, [di Dante] che sente ora alcun poco del rancido, era a quel temp’ per certissima testimonianza del Villani e del Boccaccio, il più vago stile e il più polito, che si fosse veduto mai più per innanzi in alcuna scrittura volgare.’ Denina, *Saggio sopra la Letteratura Italiana*.

Francisco Petrarca was born in 1304 and died in 1374. During his residence at Vacluse, he made the Provençal language and the poetry of the Troubadours his study. From the former he enriched the vocabulary of his native tongue, and from the latter his own sonnets and canzoni; but we are inclined to think that in both these, critics have much exaggerated the amount. Many Italian words supposed to have been introduced by him from the Provençal are of native origin, and in regard to the plagiarisms from Mossen Jordi, those cited are few in number, and may be in part accounted for by regarding them as simple coincidences of thought, or by referring them to that mysterious principle of the mind, by which the ideas we have gathered from books or from those around us, start up like the spontaneous offspring of our own powers. But Petrarch's residence at Avignon, and his study of the Troubadours of Provence, were productive of more real advantages than these: for there the poet caught the cunning art of his melodious periods, and thus infused into his native language all the softness and flexibility of the dialect of the south of France. Dante had already given majesty and force to the Italian; Petrarch gave it elegance and refinement. To use the language of an able Italian author, 'He wrote with so great elegance, and such a delicate choice of words and phrases, that for the space of four hundred years no one has appeared who can boast of having carried to greater perfection, or refined in any degree the style of his *Canzoniere*. On the contrary, he stands so sovereign and unrivalled a master of this language, particularly in poetry, that perhaps no author exists in any tongue, whose expressions may be so freely and unhesitatingly imitated both in verse and in prose, as those of Petrarch, although he wrote four centuries ago, and the language has still continued a living language, subject to the continual changes of time.*

Giovanni Boccaccio was born in Florence in 1313, and died in 1375. Italian critics do not bestow the same unqualified praise upon his language as upon that of Petrarch. They find him something old and musty; and complain of his Latin inversions, and that Ciceronian fullness of periods, which characterizes the style of the Tuscan novelist. And yet they all agree in awarding him the palm of a strong and energetic writer,

* Denina: *Saggio sopra la Letteratura Italiana*.

and are willing to confess that, single-handed, he did for Italian prose, what Dante and Petrarch had done for its poetry. 'The Decameron of Boccaccio,' says the author we have just quoted, 'is by far the best model of eloquence which Italian literature can boast. There are other writings whose style may be more elegant and pure, others more useful on account of a more obvious and perhaps greater abundance of important information; but without reading the Decameron of Boccaccio, no one can know the true spirit of our language.'

By such writers was the Italian language brought to its highest point of literary culture, before the close of the fourteenth century. During the fifteenth, there is nothing remarkable in its history; but at the commencement of the sixteenth, a literary contest arose concerning it, which terminated in results most favorable to its prevalence and permanency. The writings of Dante, Petrarch and Boccaccio in the vulgar tongue produced so great a revolution in public taste and raised the language in which they were composed into such repute, that those uninitiated in the mysteries of learning began to jeer the wisdom of the schools, and to point the piercing shaft of ridicule at all who walked before them in the strange and antiquated garb of the Latin. The Academies, too, of which such a vast number saw the light at the commencement of the sixteenth century, began to occupy themselves seriously with the study of the vulgar tongue, examining the works of its classic writers in order to draw from them examples and authorities, whereon to base its philosophical principles, and thus reducing to a regular system, what had previously been the result of usage or caprice. This progress in the Italian language excited the jealousy of all the devotees of the Latin, and they soon declared an exterminating warfare against the intruding dialect. Romolo Amaseo, professor of Eloquence and Belles-lettres at Bologna, was Peter-the-Hermit in this literary crusade: and in the year 1529, in the presence of the emperor Charles V. and Pope Clement VII., he harangued for two successive days against the Italian language, maintaining with eloquence that the Latin ought to reign supreme, and the Italian be degraded to a *patois*, and confined to the peasant's hut, and the shambles and market-places of the city. Many other learned men of the age followed him to the field, and contended with much zeal for the cause of the Latin; some even went so far as to wish the Italian banished entirely

from the world. But stalwart champions were not wanting on the other side; and, to be brief, the impulse of public opinion soon swept away all opposition, and the popular cause was triumphant.* The effect of this was to establish the Italian upon a firmer base. One noble monument of the literary labors of this century in behalf of the Italian, is the Vocabulary of the renowned *Accademia della Crusca*, which was first published in 1612, and has ever since remained the irrefragable code of pure and classic language.

It is unnecessary to pursue the history of the Italian more in detail, or to bring it down to a later period. What changes have since taken place are the gradual and inevitable changes which time works in all things, and which are so picturesquely described by the Latin poet:

Ut sylvæ foliis pronos mutantur in annos,
Prima cadunt; ita verborum vetus interit ætas,
Et juvenum ritu florent modò nata, vigentque.

* * * * *

Multa renascentur quæ jam cecidere, cadentque
Quæ nunc sunt in honore vocabula, si volet usus:
Quem penes arbitrium est, et jus et norma loquendi.

Having thus taken a general survey of the origin and progress of the Italian language, we next proceed to a consideration of its leading dialects. The only difficulty which presents itself in this part of our subject, is to decide with precision where the line of demarcation should be drawn between the leading and the under-dialects; for it will be observed, that some which Dante has ranked among the former, have been classed by modern writers among the latter. For example, he enumerates the *Trevigiano* among the principal dialects; but it is now classed with the under-dialects of the Venetian. Whether this should be attributed to a change in the dialects themselves, or merely to the arbitrary arrangement of writers upon the subject, it is not important to inquire; for even modern authors do not coincide upon this point. Some consider the Veronese as a separate dialect from the Venetian, others as one of its under-dialects: and so with the dialects of some other cities and provinces. In this we shall follow, to the best of our judgment, the specimens of various dialects we

* For a more detailed account of this literary contest, we refer our readers to Ginguené. *Hist. Litt. d' Italie*. T. VII. p. 387, et seq.

have before us, arranging them into leading and under-dialects, according as marked and well-defined characteristics can, or cannot be made out from the language itself.

We shall, then, enumerate seventeen leading dialects in the Italian, consider them separately, and bring forward specimens of the greater part of them. They are

- | | |
|--------------------|----------------------|
| 1. The Sicilian. | 10. The Paduan. |
| 2. The Calabrian. | 11. The Lombard. |
| 3. The Neapolitan. | 12. The Milanese. |
| 4. The Roman. | 13. The Bergamask. |
| 5. The Norcian. | 14. The Piedmontese. |
| 6. The Tuscan. | 15. The Genoese. |
| 7. The Bolognese. | 16. The Corsican. |
| 8. The Venetian. | 17. The Sardinian. |
| 9. The Friulian. | |

1. THE SICILIAN. This was the first of the Italian dialects, which was converted to literary uses. So far at least it may be called the mother-tongue of the Italian muse, as Sicily itself has often been called her cradle. It exhibits vestiges, more or less distinct, of all the ancient and successive lords of the island, Greeks, Carthagenians, Romans, Byzantians, Arabs, Normans, Germans, French and Spaniards. Its best form is that spoken at Palermo; though but slight local varieties are to be found in any part of the island. One circumstance, however, is worthy of remark; which is, that in the towns and villages on the southern coast, Arabic words predominate, whereas in all other parts the Greek and Provençal prevail.—The most prominent peculiarities of the Sicilian dialect, as may be seen by the specimens below, are the following;

1. The use of *u* for *o*, and of *i* for *e*; as *timu* for *temo*; *culritu* for *colorito*; *un* for *no*, etc.

2. Great changes in the consonants; the use of *dd* for *ll*; as *beddo* for *bello*;—of *ch* for *qu* and sometimes for *p*; as *chiddo* for *quello*; *chiù* for *più*;—of *gh* for *gl*; as *voghiu* for *voglio*;—of *r* for *l*; as *affritta* for *afflitta*.—The following line contains several of these peculiarities;

Parra prestu, un pozzu chiù;
Parla presto, non posso più.

3. The frequent elision of initial syllables and letters; as *stu* for *questo*; *ntra* for *intra*; *na* for *una*, etc.

The specimens of the Sicilian dialect which follow will exhibit these peculiarities more in detail, and in connexion with them several others, which it would be useless to particularize. The first is one of the popular *canzonette* of Sicily, and the second comes from the pen of the *Abate Giov. Meli*, a celebrated writer of *Poesie Siciliane*.

Nici mia, comu si fa,
Ardu, abruciu, e un pozzu chiù,
Sugnu amanti persu già,
E nun sacciu comu fù.
Tì guardavi appena, oimè,
E pri un guardu iu murirò,
Miu stu cori chiù nun è
Nici mia, stu cori è tò.

What shall I do, sweet Nici, tell me,
I burn,—I burn,—I can no more!—
I know not how the thing befel me,
But I'm in love, and all is o'er.
One look,—alas! one glance of thine,
One single glance my death shall be;
Even this poor heart no more is mine,
For, Nici, it belongs to thee.

Comu fazzu, Nici, ivi,
St' arma comu riggirà?
Timu un nò, disiu un sì;
Ah di mia, chi mai sarà?
Nun m'ingannu, Amuri, nò,
Ch' hai 'ntra ss' occhi na pietà,
Chi un po stari a latu tò
La tiranna crudeltà.

How shall I then my grief repress,
How shall this soul in anguish live?
I fear a *no*,—desire a *yes*,—
But which the answer thou wilt give?
No,—Love,—not so deceived am I;
Soft pity dwells in those bright eyes,
And no tyrannic cruelty
Within that gentle bosom lies.

Dunca, Nici, parra e di
Sì nun m'ami, o m'ami tu;
Nun lassarimi accusi,
Parra prestu, un pozzu chiù.
Parra prestu, o mai si nò
St' arma affritta torna in se,
Dimmi prestu o sì, o nò,
Lu distinu miu qual è.

Then, fairest Nici, speak and say
If I must know thy love or hate;
Oh, do not leave me thus, I pray,
But speak,—be quick—I cannot wait.
Quick,—I entreat thee;—if not so,
This weary soul no more shall sigh;—
So tell me quickly,—*yes* or *no*,
Which,—which shall be my destiny.

This is one of those simple little songs, which are sung by the Sicilian peasantry, to the sound of the guitar or rustic pipe, in the stillness of a summer evening. That which follows has not the same popular and unaffected character. Its conception exhibits a conceit in the place of the artless simplicity, which characterizes the little canzonet just quoted.

Dimmi, dimmi, apuzza nica,
Unni vai cussi matinu?
Nun c'è cima che arrusica
Di lu munti a nui vicinu.
Trema ancora, ancora luci
La rugiada 'ntra li prati,
Du na accura nun t'arruci
L' ali d' oru dilicati.

Ma l' aluzza s' affatica,
 Ma tu voli, e fai caminu ;
 Dimmi, dimmi, apuzza nica,
 Unni vai cussi matinu.

Cerchi meli ? e siddu è chissu,
 Chiudi l' ali e un ti straccari ;
 Ti lu 'nzigno un locu fissu,
 Unni ai sempri chi sucari.
 Lu cunusci lu miu amuri,
 Nici mia di l' occhi beddi ?
 ' Ntra ddi labbri c' è un sapuri,
 ' Na ducizza chi mai speddi.
 ' Ntra lu labbru culuritu
 Di lu caru amatu beni,
 C' è lu meli chiù squisitu ;
 Suca, sucalu, ca veni.

Tell me, tell me, thou pretty bee,
 Whither so early thy flight may be ?
 Not a neighboring mountain height
 Yet blushes with the morning light,
 Still the dew on spray and blossom
 Trembling shines in the meadow's bosom ;
 Why do I see thee, then, unfold
 Thy soft and dainty wings of gold :—
 Those little wings are weary quite,
 Still thou holdest thine onward flight,—
 Then tell me, tell me, thou pretty bee,
 Whither so early thy flight may be.

Thou seekest honey ?—if it be so,
 Fold up thy wings,—no farther go ;
 I' ll show thee a safe and sacred spot,
 Where all the year round 'twill fail thee not.
 Knowest thou the maid for whom I sigh,—
 Her of the bright and beaming eye ?
 Endless sweetness shalt thou sip,—
 Honied stores upon her lip.
 On those lips of brightest red,—
 Lips of the beloved maid,—
 Sweetest honey lies for thee ;—
 Sip it,—sip it ;—this is she.

The Sicilian dialect has a pretty extensive literature.
 Among its principal works are, *Le Muse Siciliane* ; the Sicilian
 VOL. XXXV.—NO. 77

Muses, in five volumes ; *Poesie Siciliane dell' Abate Giov. Meli* ; Sicilian Poems, by Meli, author of the song last quoted ; and *La Cuccagna Conquistata, poema heroica in terza rima Siciliana*, The Conquest of Lubberland, an heroic poem in terza rima, by *Giov. Batt. Basili*.

2. THE CALABRIAN. The Calabrian dialect is a connecting link between the Sicilian and the Neapolitan. It possesses many of the peculiarities of each of these, and a few which are found in neither of them. The most remarkable are the following :

1. In the Calabrian dialect the *o* is changed into *u*, almost universally, in the middle, and at the beginning and end of words. This peculiarity is more strongly marked in the Calabrian than in the Sicilian or the Neapolitan, where the *o* not unfrequently occurs. The *e* also is very frequently changed to *i*, as in all the sister dialects of Southern Italy. Thus we have *ugnunu* for *ognuno* ; and *pue* for *poi*.

2. The use of *j* for *gi* ; and of *nn* for *nd* ; as *jurnu* for *giorno* ; and *essiennu* for *essendo* ; *vidiennu* for *vedendo*.

3. The frequent reduplication of consonants, at the beginning of words ; as *ppe* for *per* ; *llà* for *là*.

4. The termination of the third person singular of the preterite tense in *au* instead of *ò*, and of the third person plural in *ru* instead of *rono* ; as *riposau* for *riposò* ; and *pigliaru* for *pigliarono*.

5. The use of *dd* for *ll*, and of *ch* for *p* ; as *beddo* for *bello*, and *chiantu* for *pianto* :

Both of these changes are of very frequent recurrence in the Sicilian, and the last is often found in the Neapolitan also.

The following is one of the popular songs of Calabria.

Vitti na tigra dinta na silva scura,
E cu lu chiantu miu mansueta fari.
Vitti cu l' acqua na marmura dura
Calannu a guccia a guccia arrimmudari.
E vui che siti bedda criatura
Vi ni riditi de stu chiantu amari.

I saw a tigress in a woodland dell,
And at my grief the monster's fury slept ;
Where drop by drop my tears of anguish fell,
The marble rude was softened as I wept ;—

But thou, that art a creature young and pretty,
Dost laugh at griefs, which move even stones to pity.

Tasso's *Gerusalemme* has been translated into the Calabrian dialect, by *Carlo Cusentino*. The edition before us was published at Cosenza in 1737. As a farther illustration of this dialect, we extract a few stanzas from the commencement of the seventh canto in which the flight of Erminia is described. We begin at the third stanza.

3.

Nà notte, cu nu jurnu caminau
Sempre de fuga, e nu ripusau niente,
Le lacrime, e sospiri, chi jettau
Li fau la guida, e autru un vide, ò sente ;
Ma quanno pue lu sule se curcau,
Se truvau' arrivata allu corrente
De lu Jurdanu, llà se ferma, e scinne
De lu cavallu, ca chiù un li ne tenne.

4.

De mangiare un hà gula, ca la doglia
Sazia la tene, e chiange de cuntinu ;
Ma lu suonnu l' assauta, e la cunvoglia,
E li dà na culatica, e nu ncinu.
La sversa, e d' ogne mbaschia ti la spoglia,
Cessa de macinare lu mulinu ;
Ma puru Amure a chine jace nterra
Durmiennu move scarde, e porta guerra.

5.

Nè mai se risvegliava, s'un sentia
Lu cantu de l' augelli, e lu remure,
Ch' all' arvuli lu vientu te faccia,
E ncielu campijava lu sbiannure.
Aperse l' uocchi, e sulu illa vidia
Capanne de furisi alle cuture
Trà l' acqua, e frasche, parse de sentire
Vuce, chi la nvitava allu chiancire.

It is unnecessary to translate this, as all our readers can refer to the original or to an English translation. It will be perceived, that the Calabrian translator does not adhere very closely to the Italian original, particularly in those passages in which figurative language is introduced. Here he generally

brings the figure down to the capacities of a rude Calabrian peasant, as in the line *Cessa de macinare lu mulinu*, the mill ceases to grind,—which is employed to represent the approach of sleep; though in the original, sleep is said ‘to spread its soft and quiet wings over Erminia.’ The same kind of liberty is taken in the beautiful apostrophe to the muse, with which the first canto opens. The muse is there invoked as ‘seated in heaven among the glorious choir, and wearing a golden crown of immortal stars;’ but the Calabrian poet addresses her as the guardian angel of the villager, *che derizze l’acqua allu mulinu*, who guides the water to the mill!

3. THE NEAPOLITAN. The Neapolitan is one of the master-dialects of Italy. In its train it counts several under-dialects, such as the *Pugliese* or Apulian, the Sabine, and that of the island of Capri. Even in Naples, the different quarters of the city are marked by different jargons, though it is not to be supposed that these subdivisions exhibit any varieties so striking as to diminish the universal sway of *Pulcinella*, or to prevent that monarch’s voice from being understood in every nook and corner of his own peculiar dominion.

Some of the leading and characteristic marks of the Neapolitan dialect are these;

1. The following changes in the vowels; *e* for *i*, as *mar-enare* for *marinari*; *i* for *e*, as *friddo* for *freddo*; *u* for *o*, as *dolure* for *dolore*; and the frequent introduction of *i* or *j* between two vowels, and sometimes between a vowel and a consonant; as *aje* for *ai*; *vaje* for *vai*; *doje* for *due*; and *cchiesia* for *chiesa*.

2. The use of *ch* for *p*, as *chiù* for *più*; of *r* for *l*, as *obbri-gazione* for *obbligazione*; the misplacing of *r* in words where it properly belongs, as *rape* for *apri*; and the use of *nn* for *nd*, as *quanno* for *quando*; *vennenno* for *vendendo*; *addimmannaje* for *addomandai*.

3. The elision of the initial vowel in many words; as *no* for *uno*; *mporta* for *importa*; *mpietto* for *in petto*; *npace* for *in pace*; and the suppression of the final syllables of the infinitive, as *parlà* for *parlare*.

4. The reduplication of initial consonants, as *mme* for *me*; *ppe* for *per*, *mmiezo* for *mezzo*; and the addition of *ne* to the personal pronouns, as *mene* for *me*; *tene* for *te*.

We select our illustrations of the Neapolitan dialect from

among the popular songs of the country. The first is a *canzonetta*, whose air is one of the simplest and sweetest melodies to which we ever listened.

No juorno jenno a spasso oje pe lo mare,
 Sto core mme cadette int' a l' arena.
 Addimmannaje a cierte marenare,
 Dice che l' hanno visto oje mpiett' a tene.
 Io so benuto pe te lo cercare,
 Io senza core e tu duje ne tiene.
 E quann' è chesto embè, sa che buò fare ?
 Lo tujo mme daje e lu mio te tiene.

One morning, on the sea-shore as I strayed,
 My heart dropped in the sand beside the sea ;
 I asked of yonder mariners, who said
 They saw it in thy bosom,—worn by thee.
 And I am come to seek that heart of mine,
 For I have none, and thou, alas ! hast two,
 If this be so, dost know what thou shalt do ?—
 Still keep my heart, and give me, give me thine.

The next piece we offer is a *Canzone di Soldato*, a soldier's song. It is so very simple in its structure and language, that we paraphrase rather than translate it.

1.

“ Chi bussa alla mia porta,
 “ Chi bussa e chi sarà ? ”
 Al caro amante e sposo
 Rape non dubbetà.

2.

“ Non pozz' araperire,
 “ Ca mma non ce stà.”
 Non me fa chiù sperire
 Rape ppe caretà.

3.

“ Senza trasì a chest' ora,
 “ Da fora puoje parlà.”
 Aje ! ca fa friddo fora,
 Dinto famme scarfà.

1.

“ Who knocks,—who knocks at my door,
 “ Who knocks, and who can it be ? ”
 Thy own true lover, betrothed forever,
 So open the door to me.

2.

“ My mother is not at home,
 “ So I cannot open to thee.”
 Why make me wait so long at the gate,
 For mercy's sake open to me.

3.

“ Thou canst not come in so late,
 “ From the window I'll listen to thee.”
 My cloak is old, and the wind blows cold,
 So open the door to me.

The next extract will exhibit the dialect of the Neapolitan peasantry. It is a *Pastorale de' Zampognari*, one of those little rural hymns, which the *zampognari* or pipers from the Abruzzi and Calabrian mountains sing before the images of the Virgin at the corners of the streets in Rome and Naples, at the season of Advent, accompanied by the sound of their rustic bagpipes.

1.

Quanno nascette Ninno a Betelemme,
 Era notte e pareva miezo juorno ;
 Maje li stelle
 Lustere e belle
 Se vedetteno accussi
 La chiù lucente
 Jettea chiammà li Magi in Oriente.

2.

No 'ncerano nemice ppe la terra,
 La pecora pascea co lo liono,
 Co lu crapette
 Se vedette
 Lu liopardo pazzia,—
 L' urzo e o vitiello,
 E co lo lupo 'npace u pecoriello.

3.

Guardavano le pecore li pasture,
 E l' Angelo sbrannente chiù de lu sole
 Comparette
 E le dicette,
 Non ve spaventate, nò ;
 Contento e riso
 La terra è arreventata Paraviso.

1.

When Christ was born in Bethlehem,
 'T was night, but seemed the noon of day;
 The stars, whose light
 Was pure and bright,
 Shone with unwavering ray;
 But one, one glorious star
 Guided the Eastern Magi from afar.

2.

Then peace was spread throughout the land,
 The lion fed beside the tender lamb,
 And with the kid,
 To pastime led,
 The spotted leopard fed;
 In peace the calf and bear,
 The wolf and lamb reposed together there.

3.

As shepherds watched their flocks by night,
 An Angel, brighter than the sun's own light,
 Appeared in air,
 And gently said,
 Fear not,—be not afraid,
 For lo! beneath your eyes,
 Earth has become a smiling paradise.

The popular literature of the Neapolitan dialect is quite extensive. Among the most celebrated works are the *Opere in Lingua Napoletana* of *Guil. Ces. Cortese*; a selection of Neapolitan poetry, in two volumes, entitled *Rime Scelte di vari illustri Poeti Napolitani*; and *Il Pentamerone (Lo Cunto de li Cunti) del Cavalier Giambattista Basile*. Three comedies of *Nicolò Aminta*, entitled '*La Gostanza*,' '*Il Forca*,' and '*La Fante*,' are written partly in this dialect.

4. THE ROMAN. The Roman is by far the most easily understood of all the Italian dialects, though at the same time neither the most beautiful nor the most cultivated. At its origin, it seems to have been the rudest of all, corresponding to the base character of the degraded Romans.* But this

* Dante, in his treatise *de Vulg. Eloq.* observes; "Dicimus ergo Romanorum non *vulgare*, sed potius *tristiloquium*, Italarum Vulgarium omnium esse turpissimum; nec mirum, cum etiam morum habituumque deformitate prae cunctis videantur foetere." Cap. XI.

was while the Papal Court resided at Avignon. Its removal to Rome produced doubtless a great change in the language of that city ; and the great concourse of strangers and particularly of ecclesiastics from all quarters of Italy must have had a tendency to deprive it of local and provincial peculiarities, and to give it a character more conformable to the written language of Italy ; for all who resorted thither from the remoter towns and provinces would naturally, in their daily intercourse, divest their speech of the grosser peculiarities of their respective dialects.

The Roman populace is divided into three pretty distinct and well defined classes ;—the *Monteggiani*, who inhabit the region of the Esquiline, Quirinal and Capitoline hills ; the *Popolanti*, who reside in the neighborhood of the Porta del Popolo, both within and without the gate ; and the *Trasteverini*, who live on the western bank of the Tiber, toward St. Peter's and the Janiculum. Each of these classes has some distinguishing peculiarities in its dialect, and to these three divisions of the *linguaggio Romanesco* may be added a fourth, that of the *Ghetto*, or Jewish quarter of Rome. This last is rather a dialect of a dialect, and may be found in most of the Italian cities.

The leading peculiarities of the *Romanesco* are the following :

1. The elision of the final syllable, particularly in infinitives and participles, and not unfrequently of the initial syllable in other words ; as *fâ* for *fare* ; *pensâ* for *pensato* ; *so* for *sono* ; *rugante* for *arrogante* ; *sto* for *questo*, etc.

2. The substitution of *ne* in many words for the syllable thus cut off, and the addition of the same letters to the termination of other words ; as *coprìne* for *coprire* ; *sapene* for *sapere* ; *dirone* for *dirò*.

3. The frequent suppression of the letter *d* ; as *quanno* for *quando* ; *annâ* for *andare*.

4. The use of *r* instead of *l*, and the misplacing these two letters in those words wherein they occur ; as *quer* for *quel* ; *ber* for *bel* ; *der* for *del* ; *grolia* for *gloria* ; *crapa* for *capra*. This last peculiarity is the most prevalent and striking. Examples of most of these will be found in the following ‘Tarantella Trasteverina.’

Gioventù de Roma bella
Ci ho una nova tarantella,

Tarantella degli dei,
 Ascortate amici miei.
 Canterò con viso adorno
 Delle donne d'oggi giorno,
 Tanto de giovane, quanto d'anziane,
 Le donne so tutte tigre umane.

Maritate e vedovelle,
 Principierone dalle zitelle;
 Le zitelle che sono minenti *
 So tutte rugante, impertinenti.
 Ve dirone senza inganno
 La furberia che loro hanno;
 Quanno s' arzeno la mattina
 Ogni ragazza s' impimpina.

Le ricci finti, e le ciambelle †,
 Benchè so brutte vonno essè belle;
 Con quella vesta e quer zinalino,
 La scarpa attillata al ber piedino.
 Stanno sempre alla tolette,
 Per poi fane le civette.

* * *

Amorous youth of Rome's fair city,
 I have here a new-made ditty,
 A tarantella all divine,—
 Listen,—listen, friends of mine.
 I will sing with smiling face,
 Of the dames of now-a-days,
 Young and old, and great and small,
 Human tigers are they all.

Married dames and widows pretty,—
 But with the maids begins my ditty:
 They, to shine as *belles* intent,
 Are haughty and impertinent.
 I will tell without deceit
 How they practise many a cheat,

* Among the Trasteverini, the exquisites of both sexes are called *minenti*.

† The female *minenti* confine the hair upon their temples, by means of circular plates of silver or brass. These are called *ciambelle*, from their resemblance to a small cake of that name, a jumbal.

How they all their mornings pass
To prink themselves before the glass.

Plaited trinkets and false hair,—
Though ugly, they would still be fair ;
With showy gown and bodice neat,
And shoes well fitted to their feet,
They at the toilet learn the arts
Of flirting, and coquetting hearts.

* * *

Like the Sicilian and Neapolitan dialects, the *Romanesco* has its literature. One of its most celebrated works is a mock-heroic poem, entitled *El Maggio Romanesco*, The Roman May-pole. It is a poem of twelve cantos in *ottava rima*, and the subject is thus announced in the opening stanza :

Il palio conquistato, e le sgherrate
Bizzare io canto, e li tremendi affronti,
Amori e sdegni, e risse ingarbugliate
Che fece un Bravo del Rion dei Monti ;
Li sfarzi de le Belle innamorate,
L' astuzie de i Zerbini argute e pronti,
Bisbigli, e impicci, e tiritosti a soma
Successi drento al Gran Castel di Roma.

The conquered May-pole,—quarrels fierce and hearty,
Yet whimsical, I sing ;—insults tremendous,—
And loves and jealousies, and strifes of party
A *Monteggiano* bully here doth send us ;—
The follies of the fair *innamorate*,—
The tricks of gallants ready to defend us,—
The troubles, toils and tumbles, that befel
The people of the Roman Citadel.

Another work of great note and popularity among the common people of Rome is '*El Meo Patacca, ovvero Roma in festa pei trionfi di Vienna, poema giocoso nel linguaggio Romanesco di Gius. Berneri* : ' Meo Patacca, or Rome in its glory at the Deliverance of Vienna, a comic poem in the *romanesco* dialect, by Jos. Berneri. This poem recounts the heroic valor, the loves and jealousies of the hero Meo Patacca, a champion of the Roman populace, who endeavors to raise a

plebeian cohort to march to the relief of Vienna ; but news being received that the siege of that city was raised, they turn the fury of their arms against the poor Jews, and the poem closes with the assault and capture of the Ghetto.

The peculiarities which now mark the Roman dialect are the same, which characterized it two centuries ago. The lapse of time seems to have produced but slight and almost imperceptible changes. Setting aside the operation of foreign and external causes, the fluctuations of a language must depend upon literary cultivation ; and as, generally speaking, the vulgar tongue of a provincial populace never possesses a literature calculated to improve and perfect the forms of language, so it will suffer but few and trifling changes, unless political or other external causes operate to produce them.

We have before us a little book in the popular tongue, printed at Rome in the year 1627, and sold 'at the sign of the Golden Wolf in Piazza Navona,' the great forum of the mob of modern Rome. It is entitled '*Li Strapazzati, Comedia Nova di Giovanni Briccio, Romano. Opera non meno ridicolosa, che honesta:*' which may be thus translated ; 'More Kicks than Coppers, a New Comedy by John Briccio, Roman. A work no less *ridiculous* than moral.' The characters introduced into the piece are several peasants from the mountains of Norcia, a Roman porter, or *facchino*, a Neapolitan, a Venetian, and a Jew. The following extract is from a scene between Zanni *facchino*, and Pasquarello *Napolitano*. Each speaks in his native dialect, as may be seen by comparing this with previous extracts. Opposite the text we place a very literal translation, for the most part word for word.

Zan. Se volif che ve aiuta
Desim la maniera,
Che mi de bona cera
Farò ol tutt.
Pasq. Boglio che facci mutto
A chilla Zitelletta,
Chiamata Violetta
Tua vicina.
E dince la rouina
Ca me hà fatto Cupido,
Quale con uno spido
Me hà infirzato :
E me hà bruscoliato
Justo come saraca,

Zan. If you wish me to aid you,
Tell me the manner,
And I right merrily
Will do all you wish. [speak
Pasq. I wish that thou should'st
To that pretty little maiden
Called Violetta,
Thy neighbor.
And tell her the ruin
That Cupid has made of me,
Who with a spit [through,
Has run me through and
And has roasted me
Just like a herring,

O commo na lumaca
Sul carbone.
E che haggia compassione
A chisso sfortunato,
Ca so mezzo arraggiato,
E mal contento.
E che un bello presento
Dappoi io le faraggio,
Nante ca venga Maggio
E allo chiù Aprile.

Zan. Vù se tanto zentil
Che sont appareccià
De volermi intrigà
In sto laur.
Ma prima che fauur
Hauì pensà de fà,
A mi che hò da trattà
Sto parentat?

Pasq. Io haggio penzato
Darete un Coccodrillo
Venuto dallo Nillo
Del' Egitto . . .
E mo dammè la mano
Pigliate ste carline,
Comprate doi galline
E manciatelle.
Eccote doi ciamelle
De chille biscottate,
Ca me l' hà presentate
Pannicone.

Zan. Oh quest è ben vn don
Fatt da Napolitan,
Qual è stretto de man
E largh de bocca.
Orsù quando al me tocca,
Che venga occasion
Che farò un bel sermon
Laghe fà à mi.

Or like a snail
Upon charcoal.
And bid her have compassion
On a poor devil,
For I am half mad,
And quite woe-begone.
And tell her a brave present
Afterwards I will make her,
Before May comes,
Or at the farthest, April.

Zan. You are so genteel,
That I am all ready
And willing to engage
In this labor.
But, first, what present
Have you thought of making
To me, who am to treat
In this negotiation?

Pasq. I have thought
Of giving thee a crocodile
Brought from the Nile
Of Egypt. . .
And now give me your hand,
Take these carlines,
Buy two chickens
And eat them.
Here are two jumbals for thee
Of those that are twice baked,
Which were presented to me
By Pannicone.

Zan. Oh, this is indeed a gift
Made by a Neapolitan,
Who is close-fisted
And open-mouthed. [act,
But come on; when I am to
Let the occasion present itself,
And I will preach you a fine sermon
Let me alone for that. [mon,

We add a few lines from the part of the Jewish pedler, as a specimen of the very corrupt and barbarous dialect of the *Ghetto*, or Jewish quarter of Rome.

Me fanno lo bordello,
Me entronano lo tachete,
E io che haggio pachete
Sto zitto.
Mo me ne endauo ritto
Gridando ferraueccchio,
E portauo no specchio
E altri bagagli,
E sento dire dagli,

They pass rude jests upon me,
They stun me with their din,
And I who wear a pack
Am silent.
Now I was passing straight on
Crying old iron,
And carrying a looking-glass,
And other wares,
And I heard them cry "hit him!"

E uno certo sciutè
Medette fin a tre
Boti alla testa ;
E poi una tempesta
Guidato dallo diauolo,
Tutti torzi de cauoli
Cossì grossi.

And a certain ragamuffin
Gave me as many as three
Blows upon the head ;
And then a tempest came,
Directed by the devil,
All stumps of cabbages
As large as this.

5. THE NORCIAN. Proceeding northward from the Eternal City, the next dialect we encounter is the *romana rustica* of Norcia ; the dialect which Dante designates as the *Spoletano*. Norcia is a small city in the duchy of Spoleto, about fifty miles north-east from Rome. The language spoken there and in the surrounding country is called the *dialetto Norcino*. Its most prominent and remarkable peculiarities, some of which it holds in common with the *Romanesco*, are ;

1. The use of *r* for *l* ; as *ro* for *lo* ; *diauro* for *diavolo*.

2. The addition of *ne* to the termination of words ; as *mene* for *me*.

3. The frequent suppression of consonants, particularly of *v* and *d* ; as *faellare* for *favellare* ; *Maonna* for *Madonna* ; *quachun* for *qualcuno* ; *poeritto* for *poveretto* ; and occasionally a few others, which will be observed in the following specimen. It is from the same source as the last extracts,—the *opera non meno ridicolosa che honesta* ; and is extracted from a page or two of good advice, which Rampino, *villano delle montagne di Norcia*, gives to his daughter Violetta, respecting the gallants of Rome.

Se qualche callabrone
De quissi Zerbinotti,
Che fanno con pancotti
Gliù collaro,
Fussi allusci somaro
A volerte faellare,
Non lo stare ascoltare
Ca te accido.
Quanto che me ne rido
Che quissi spaccauenti,
Che stuzzican 'i denti
Col stecchitto,
E fanno lo Spagnolitto,
Ro Duca, e ro Marchese,
Ne mai hanno in vn mese
Doi baiocchi.
Se quachun dice leie
Sa littera, non gliù fare,
Se non voi scapezzare
No bastone.

If any buzzing wasp
Of those little dandies
Who with puddings
Pad out their cravats, [strong
Should be so bold and head-
As to wish to speak to thee,
Stay not to listen,
For I will kill thee.
O how it makes me laugh
To see these nincompoops,
Who pick their teeth
With tooth-picks,
And play the Spanish Don,
The Duke, and the Marquis,
And have not in a whole month
Two cents in their pockets.
If any one say "read
This letter," read it not,
If thou dost not wish to feel
This cane of mine.

Dagli no buffettone,
 Versace gliù caudaro
 D'acqua, e de gliù somaro
 Lu stabbietto
 E digli una capezza
 Te pozza strangolare,
 E non pozzi cagare
 Na volta l' anno.
 Ca le vengha el malanno
 A quissi caga stecchi,
 Che vogliono far becchi
 I contadini.

Give him a fillip,
 Pour upon him a kettle
 Of water, etc.

A part of the above extract we refrain from translating : which part, it will be perceived, is rather more *ridicolosa* than *honestà*. This Norcian dialect has but little literature. Indeed we know of nothing belonging to it, save a part of a poem entitled *Tito Vespasiano*, by Giovan. Batista Lalli,—which was translated into this dialect by the author, who was a native of Norcia.

6. THE TUSCAN. The dialect of Tuscany sends forth six distinct branches. Each of these divisions is marked by its peculiarities. They are

1. *Toscano Fiorentino*, spoken at Florence.
2. *Toscano Sanese*, spoken at Siena.
3. *Toscano Pistoiano*, spoken at Pistoia.
4. *Toscano Pisano*, spoken at Pisa.
5. *Toscano Lucchese*, spoken at Lucca.
6. *Toscano Aretino*, spoken at Arezzo.

In the Florentine dialect, a distinction is also made between the *lingua Fiorentina di città*, or the language of the lower classes in the city, and the *lingua Fiorentina rustica di contado*, or the language of the peasantry in the vicinity. The Florentine *di città* is also subdivided, within the very walls of the city, into the two dialects of the *Mercato Vecchio* and the *Mercato Nuovo*, and the *riboboli* or pithy sayings of either of these quarters of the city would not be fully understood and felt by the inhabitants of the other.

The leading peculiarities of the *Florentine* dialect are :

1. The strong aspiration, or guttural sound of the Spanish *jota*, given to *ca*, *che*, *chi* ; as in *casa*, which the Florentine pronounces *hasa* ; and in *che*, *chi*, which he changes to *he*, *hi*, with a strong aspirate.

2. The elision of the initial syllable of words ; as *gnuno* for *ognuno* ; *gli* for *egli* ; *moroso* for *amoroso* ; and of the unaccented *a* in the future and conditional tenses of verbs of the first conjugation ; as *drà* for *darà* ; *strò* for *starò* ; *fresti* for *faresti*.

3. The addition of *ne* to the termination of words, as in the Southern dialects of Italy ; as *mene* for *me* ; *piune* for *più*.

The principal works in the Florentine dialect are the following ; *La Tancia*, di *Michelangelo Buonarroti*, nephew of the celebrated artist ; *La Fiera* (The Fair) a collection of comedies in the city-dialect ; *Malmantile Racquistato* di *Perlone Zipoli* (Lorenzo Lippi) ; *Conte Note* di *Puelcio Lamoni* (Paolo Minucci) ; and the Life of *Benvenuto Cellini*, written by himself.

The *Toscano Sanese* is the same in the main as the Florentine. It has however one peculiarity worthy of notice. This is the change of the unaccented *e* into *a* ; as *lettara* for *lettera* ; *essare* for *essere*, etc. This dialect has a great deal of literature ; but it consists chiefly of rustic comedies and farces. In addition to these, it can boast a translation of *Claudian's Rape of Proserpine*.

Among all the Tuscan dialects, the *Pistoian* has the least of the disagreeable *gorgia fiorentina*, or guttural aspirate of Florence. Its peculiarities are, the use of *eri* for *ere* in the singular of nouns, as *cavalieri* for *cavaliere*, etc.—the change of *u* into *o*, as *omore* for *umore*, etc., and the elision of the final *o* in the adjective pronouns ; as *mi genitore* for *mio genitore* ; *tu fratello* for *tuo fratello*. In this dialect is written a work entitled *Desiderio e Speranza, commedia fantastica di Des. Cino da Pistoia*.

The dialect of *Pisa* is more strongly marked with the Florentine aspirate. Besides this, it changes the accented *ò* of the first person singular of the future into *ù* ; as *amerù* for *amerò* ; *crederù* for *crederò*. The *z* is often changed to *s* ; as *piassa* for *piazza* ; and *l* to *r*, as *rimosine* for *limosine* ; *ro* for *lo*, etc.

The dialect of *Lucca* has the reputation of being as pure as any, if not the purest, among the Tuscan dialects. Still it is not without its vulgarisms and plebeian peculiarities. As specimens of these, may be taken the peculiarities just enumerated as belonging to the *Pisan* dialect, with the exception of the interchange of *l* and *r*. In addition to these it has a few others, but not sufficiently marked to deserve enumeration.

The most remarkable peculiarity of the dialect of Arezzo is the change of the unaccented *e* into *a*, as in the dialect of Siena; thus *amarò* is used for *amerò*, etc. To this may be added the use of the preposition with the article, without doubling the *l* of the article; as *co la* for *colla*; *a lo* for *allo*.

The following song is a specimen of the *lingua Fiorentina di contado*. It is extracted from the *Tancia* of Buonarroto, *Acto I. Scena Quarta*.

E s' io son bella, io son bella per mene,
 Nè mi curo d' aver de' gaveggini;
 E non mi curo gnun mi voglia bene
 Nè manco vo' ch' altri mi faccia 'nchini.
 A gnun non vo prometter la mia fene,
 Sebben mi voglion ben de' cittadini;
 Ch' i' ho sentito dir, che gli amadori
 Son poi alle fanciulle traditori.

Ma s' un che mene piace aver credessi,
 E ch' io pensassi di parergli bella,
 E' potrebb' esser ch' io mi risolvessi
 Di ber anch' io d' amor alla scodella.
 Gli ha i più begli occhi che mai si vedessi,
 Gli ha quella bocca, ch' e' par una stella,
 Gli è mansovieto, dabbene e benigno,
 Non è come qualcun bizzoco e arcigno.

Quel ch' e' si sia l' Amore, io nol so bene,
 E non so s' io mi sono innamorata;
 Ma gli è ver ch' e' c' è un ch' io gli vo bene,
 E sento un gran piacer quand e' mi quata,
 E 'l sento più quand' e' s' appressa a mene;
 E pel contradio, poich' e' mi ha lasciata,
 Par ch' e' mi lasci un nidio senza l' ova;
 Che cosa è Amor? ditelmi un po', chi 'l prova.

If I am fair 't is for myself alone,
 I do not wish to have a sweetheart near me,
 Nor would I call another's heart my own,
 Nor have a gallant lover to revere me.
 For surely I will plight my faith to none,
 Though many an amorous cit would jump to hear me;
 For I have heard that lovers prove deceivers,
 When once they find that maidens are believers.

Yet should I find one that in truth could please me,
 One whom I thought my charms had power to move,
 Why then, I do confess the whim might seize me,
 To taste for once the porringer of love.
 Alas! there is one pair of eyes that tease me,
 And then that mouth!—he seems a star above,
 He is so good, so gentle, and so kind,
 And so unlike the sullen, clownish hind.

What love may be, indeed I cannot tell,
 Nor if I e'er have known his cunning arts;
 But true it is, there's one I *like* so well,
 That when he looks at me my bosom starts;
 And, if we meet, my heart begins to swell;
 And the green fields around, when he departs,
 Seem like a nest, from which the bird has flown:
 Can this be love?—say—ye who love have known!

For a specimen of the vulgar Florentine dialect, as spoken in the thirteenth century, we refer our readers back to the extract we have already given from the *Pantaffio* of Brunetto Latini, p. 295.

7. THE BOLOGNESE. The Bolognese is the most southern of the harsh Lombard dialects of the north of Italy. In this dialect, not only are the vowels cut off at the termination of words, but, generally speaking, a word loses all its vowels, saving that which bears the accent. Indeed, its elements may be considered,—we use the forcible but very inelegant metaphor of a modern English traveller,*—as ‘Tuscan vocables gutted and trussed.’ This condensation of words by the suppression of their vowels constitutes the leading peculiarity of the Bolognese dialect. The following are examples of these contractions: *asn* for *asino*; *lagrm* for *lagrime*; *de volt* for *delle volte*; *pr* for *per*; *st* for *questo*; *bj* for *belli*; etc.

Dante speaks in praise of the Bolognese dialect.† He calls it a beautiful language, *ad laudabilem suavitatem temperata*.

* Letters from the North of Italy: addressed to Henry Hallam, Esq. Vol. II. p. 12.

† *De Vulg. Eloq.* Lib. prim. Cap. XV.

He gives his reasons for this opinion, but it would be useless to detail them.

The subjoined specimen of the Bolognese is from Adelung's Mithridates. It is the Lord's Prayer.

Pader noster, ch' si in Cil,
 Si pur santificà al voster nom ;
 Vegna 'l voster regn ;
 Sia fatta la vostra volontà, com in Cil,
 così in terra ;
 'L noster pan quotidian daz incù ;
 E perdonaz i noster debit, sicom noalter
 i perdonen ai noster debitor ;
 E n c' indusi in tentazion :
 Ma liberaz da mal. Amen.

The literature of the Bolognese dialect is extensive. Among its more prominent works are the following.

Bulogna Jubilant, puema strampalà, fatt pr gli algrezz d' la liberazion d' Viena, Morea, e Dalmazia, dai Turch.

La Ruina d' Troja in ottava Rima in Lengua Bulgnesa.— Both of these works are by *Geminiano Megnani*.

L' Dsgrazi d' Bertuldin dalla Zena miss' in rima da G. M. B. (Giuseppe Maria Bovina.)

La Gran Crida di Vergon, da Giulio Cesare Croce.

Camillo Scaligeri ; Della Favella naturale di Bologna.

Ovid Mont-Alban ; Vindicie del parlar Bolognese e Lombardo.

Giov. Ant. Bumaldi ; Vocabolista Bolognese.

8. THE VENETIAN. The Venetian is the most beautiful of all the Italian dialects. Its pronunciation is remarkably soft and pleasant, the sound of the *sch* and *tsch*, so frequent in the Tuscan and Southern dialects, being changed into the soft *s*, and *ts*. This peculiarity of the Venetian, surrounded as it is by the harsh, unmusical dialects of the north, can be attributed to no other cause than the local situation of the city. Sheltered in the bosom of the Adriatic, it lay beyond the sweep of those barbarous hordes, which ever and anon with desolating blast swept the north of Italy like a mountain wind. Hence it grew up soft, flexible and melodious, and unencumbered with those harsh and barbarous sounds, which so

strikingly deform the neighboring dialects of the north of Italy.

The leading peculiarities of the Venetian dialect are the following :

1. The change of

i into *e* ; as *desperare* for *disperare* ; *el* for *il* ; *de* for *di* ;

c into *g* ; as *amigo* for *amico* ;

gi into *zi* ; as *zirando* for *girando* ;

ce into *se* ; as *diseva* for *diceva* ; *vose* for *voce* ; etc.

2. The use of the objective case of pronouns for the nominative, as *mi* for *io* ; and of *xe* (the *x* having the sound of the soft *s*) for *è* or *c' è*.

3. The change of the termination in *gajo* to *ghiero* ; as *bote-ghiero* for *bottegajo*, etc. and the use of *gh* for *gl*, as *ghe* for *gli*, etc. ; and sometimes for *ci*, as *gh' è* for *c' è*, etc.

The two following specimens of this dialect were written by Toni Toscan, a Venetian gondolier, formerly in the service of Lord Byron, and one of the few who can still sing a stanza from Tasso. Having discovered that Toni had been one of Byron's gondoliers, we made numerous inquiries concerning the Noble Poet, all of which he answered somewhat in detail, and concluded by informing us, that, 'like master like man,' he was himself a little given to rhyme, and had written, and addressed to Byron a *Soneto a la Veneziana*. As a proof of his poetical abilities, he wrote in our presence the following lines, which say more for his chirography than for his inspiration, but which, nevertheless, we present to our readers, by way of introduction to that which follows. We copy the piece exactly as it was written, without period or comma.

OTTOVA

Al Nobil Signor ——— Merican.

Dal caso un dì a venezia

à stando al Traghetto

ma domandà un soggetto

ch' giera American

E mi ò Risposo a sù

con pronta servitù

che so Toni Toscan

à sto Famoso Foresto

chè giùsto Merican

Subito me Riscerà
 del Nobile biron
 ch' està el mio bon Patron
 quando a venezia està
 Col Tempo material
 zirando el gran canal
 sempre ma Riscerà.
 e do stanse del Tasso
 subito gho cantà
 Pien de umiltà e Rispetto
 me cavo el mio cappello
 de cuor ghe inchino el capo
 A —————

OCTAVE

To the Noble signor — American.
 By chance one day at Venice,
 as I stood at the Ferry
 there asked for me a person
 who was an American.
 And I replied to him
 with ready service,
 I am Toni Toscan,—
 to this famous stranger,
 who is exactly the American.
 Forthwith he inquired of me
 concerning the noble Byron,
 who is my good Patron
 when he is in Venice.
 At our own time and leisure
 floating along the grand canal,
 he did again request me,
 and two stanzas of Tasso
 I forthwith sang to him.
 Full of humility and respect
 I take off my hat
 and, from my heart, I bow my head
 to —————

The next day the gondolier brought us the poem we have alluded to above, written upon a large sheet of paper and headed '*All' Destinto Merito del Nobil Signor Norde Biron Soneto a la Veneziana.*' The poet begins by praising his lordship's 'constancy, love and goodness,'—and promises

to sing his name through all Venice as a hero, the flower of eloquence, and, what is more to the point, a '*sogieto veramente singular*.' We shall present the last half of this curious document to our readers, in a faithful copy from the original.

Versi no i xe del bel monte parnaso
 ne del dolse licor de quel bel vaso
 Altro no digo e taso
 el barcariol Toscan con questa frasa
 pien de umiltà la bella man ghe basa.
 La musa vuol che tasa
 sto igniorante Poeta da dozena
 che no xe bon da doperar la pena
 Apolo de me sena
 ve invoco vu che se el mio protetor
 che un prendise voi farghe a sto signor
 Cho la vose e col cuor.
 Tiogho in man un ghotto de vin bon
 e viva e viva el gran Norde biron
 A sto so bon Paron
 Pien di rispetto el barcariol Toscan
 ghe inchina el capo e ghe basa la man.
 Mio begninio lettor questo el Poeta un Tal
 Toni Toscan al Traghetto in Piazzeta.

'These are no verses of the beautiful mount Parnassus, nor of the sweet liquor of that fair vase : No more I say, but am silent. The gondolier Toscan, with this salutation, full of humility kisses his fair hand. The muse commands to be silent this ignorant paltry rhymester, who is not skilled to wield the pen. Aid me, Apollo; you I invoke, who are my protector; for I would toast this noble gentleman with voice and heart. I take in my hand a glass of good wine, and *viva, viva* the great *Norde biron* (Lord Byron). To this good patron, full of respect the gondolier Toscan bows his head and kisses his hand.'

'My gentle reader, this the poet, a certain Toni Toscan at the boat-landing in the *Piazzeta*.'

These are specimens of the vulgar dialect of Venice among the lowest class of the people. The extract which follows is a specimen of the same dialect, as consecrated to literary uses. It is extracted from the Poems of *Gritti*,—'*Poesie di Francesco Gritti in dialetto Veneziano*,' p. 230. The piece is entitled '*El Progeto de l'Aseno*,' the Ass's Project;—the reader will at once recognize the familiar fable.

Diseva un Aseo
 Ben bastonà :
 No gh' è giustizia
 Nè carità.
 Perchè, mo, a Trotolo
 Can del fator,
 Tante mignognole,
 Tanto favor? . . .
 Quai xe i so meriti
 Voria saver?
 Mi no so vederli
 Da Cavalier;
 Alzarse, e meterghe
 Le zate in man,
 Saltarghe ai totani
 Farghe bacan. . . .
 E grazia, e spirito
 Anca mi gò;—
 Orsù, provemose,
 Lo imiterò.
 E la so massima
 Fissà cussì,
 La mete in pratica
 L' istesso di.
 Torna da Vespero
 O dal Perdon,
 Col padre Ipolito,
 El so Paron!
 Col vede l' Aseo
 Ch' i è là, ch' i vien,
 Se mete a l' ordine
 Se posta ben;
 E su drezzandose
 Lesto, e gentil
 In perpendicolo
 Da campanil,
 Spalanca in ipsilon
 Le zampe, e zò;
 Al colo butase
 De tuti dò. . . .
 Misericordia!
 Ajuto! oimè!
 E a gambe in aria
 Va tuti tre. *etc.*

Said an ass one day—
 For well beaten was he,
 There is neither justice
 Nor pity for me.
 Why, now, to Tray,
 The steward's fat hound,
 Do gentle caresses
 And favors abound?
 Pray what are his merits,
 I should like well to hear?
 I do n't like to see him
 Thus play Cavalier.
 He jumps up, and places
 His paws in their hands,
 And gambols about them
 Or drivelling stands. . . .
 Now both grace and spirit
 I also can claim,
 So, up! let us see
 If I can't do the same.
 This very sage purpose
 The 'Vicar of Bray'
 Put duly in practice
 That very same day.
 Returning from Vespers
 Or from the Communion,
 With Father Hypolitus
 Came the Steward in union.
 When the jackass beheld
 The approach of his host,
 He gets all in order,
 And stands at his post.
 Standing up as genteelly
 As two-legged people,
 In a line perpendicular
 Like a church steeple,
 In the shape of a *upsilon*
 His legs doth he reach,
 And places a hoof
 On the shoulder of each.
 O mercy upon us!—
 Help! help! wo is me!
 With their legs in the air,
 Down fall the whole three.

We crave pardon for our doggerel; but as we cite the piece solely in illustration of the language in which it is written, we neither deem it important to give it entire, nor to consume much time in endeavoring to translate it elegantly.

In none of the Italian dialects has so much been written for the stage, as in the Venetian. Among these theatrical

pieces, the most celebrated is Goldoni's comedy entitled *i Rusteghi*. The following are the titles of other works in this dialect: *Canzoni di Nic. Cosmico*; *Rime Pescatorie di And. Calmo*; *Lettere facete e chiribizzose in lingua antiga Veneziana di Vinc Belando*; *Traduzion dal Toscan in Lengua Veneziana de Bertholdo*, with the original Tuscan, and an explanation of Venetian words and phrases. To these may be added the work, from which our last extract was taken, '*Poesie di Francesco Gritti in dialetto Veneziano*.'

9. THE FRIULIAN. The Friulian, or *dialetto Furlano*, is the language of the province of Friuli, lying north of the Venetian gulf, and bounded westward by the Trevisan, the Feltrin and the Bellunese. It is a mixture of corrupt Italian with the Slavonic and southern French. The French admixture must have taken place in the fourteenth century, when Bertrand de Querci and Cardinal Philip went to that province with great numbers of Gascons and Provençals. The dialect is not uniform throughout the province of Friuli, as the following specimens will show. We take them from Adelung, who has drawn them from different sources. They are the Lord's Prayer.

Pari nestri ch'ees in Cijl,	Nost pea, ch' a si in Cil,
See sanctificaat lu to nom;	Che si sanctificea e vost non;
Vigna lu to ream;	Ch' us vegna a vost regn;
See fatta la too volontaat,	Ch' us fessa la vostra vultnea,
sich' in Cijl, ed in tiarra;	hiose in Cil, che in terra;
Da nus hu' el nestri pan cotidian;	Dasis incù e nost pan d' igna dè;
E perdoni nus glu restris debiz,	Armitis i nost debit, teal e queal
sicu noo perdunin agl nestris	nun ai armetten ai nost de-
debetoors;	bitur;
E no nus menaa in tentation;	E fasi ch' an sema tintae;
Ma libora nus dal mal. Amen.	Ma liberes da e meal. Amen.

Various authors have composed songs in this dialect, and among others *Statilio Paolini*, the friend of Tasso.

West of Friuli, in the southern portion of the Tyrolese, two dialects of German origin are spoken. They are, the dialect of the *Sette Comuni*, spoken in the country round Vicenza, and that of the *Tredici Comuni* in the neighborhood of Verona. They are remnants of the Upper German, or *Ober-Deutsch*. As these are not dialects of the Italian language, though spoken within the territory of Italy, we shall not notice them more particularly, but refer the reader to Adelung's

Mithridates; Zweyter Theil. s. 215, for a more minute account of them.

10. **THE PADUAN.** The Paduan dialect, or *lingua rusteca Pavana*, is a stepping-stone from the Venetian to the Lombard. It is composed of an admixture of these two, and is one of the most unintelligible of the Italian dialects. We have no specimens of it. The following works may be enumerated as belonging to its literature.

Jac. Morello; *Il ridiculoso dottoremento di M. Desconzo di Strusenazzi ed altre operette piacevoli.*

Bertevello dalle Brentelle; *Poesia in lingua rustica Padovana.*

Rime di lingua rustica Padovana di Magagnò, Menon e Begotto.

Gaspero Patriarchi: *Vocabolario Veneziano e Padovano.*

11. **THE LOMBARD.** This is the dialect spoken in that fertile country watered by the river Po, and stretching westward from the Adige to the Bergamasco and the Milanese, and southward till it includes the Dutchies of Parma and Modena. The wide territory, over which this dialect may be said to sway the sceptre of the tongue, includes the cities of Mantua, Cremona, and Brescia on the northern side of the Po, and Ferrara, Modena, Piacenza, and Parma on the southern. Of course, no great uniformity of language prevails, inasmuch as each of these cities has its peculiarities and modifications of the general dialect. Besides, the line of demarcation, which separates one dialect from another, can never be perfectly distinct and well defined. On the borders of each province, the various and fluctuating tides of language must meet and mingle. Thus, in its northern districts, the Lombard has much in common with the Bergamask and the Milanese, the Paduan connects it with the Venetian, and in Modena and Ferrara it is so closely connected with the Bolognese, as to be almost the same language.

The leading peculiarities of this dialect are the following:

1. The frequent suppression of the vowels in the middle and at the end of words: as *nssun* for *nessuno*; *fnil* for *fenil*; *lett* for *letto*; etc.

2. The use of the particle *a* as an expletive; as *ch' a l' ha* for *che l' ha*, etc.

3. Very numerous changes and interchanges of vowels and consonants, which it is unnecessary to particularize.

The following specimen of the Lombard is in the *Mantovano di contado*, the dialect of the Mantuan peasantry. It is quoted by Cherubini in the preface to his *Vocabolario Mantovano-Italiano*; and is extracted from the '*Composizioni Berneschi in dialetto Mantovano di contado, scritte da Gio: Maria Galeotti, per varie feste di Carnevale.*' Specimens of this dialect are rare, and in citing this, Cherubini observes, 'No work having ever been printed in the Mantuan dialect, and these being perhaps the only poetical compositions in MS. which are known to exist in that dialect, I may be permitted to introduce here a portion of one of them, that the amateurs of the literature of the Italian dialects may form therefrom some practical idea of the Mantuan.'

Al vilan l'è ben poverèt
 E n' al magna che polenta,
 Al va a finil, ch' a n' al gh' ha lett,
 Al fadiga, al suda, al stenta;
 Ma quand l' è rivà in cò d' l' án,
 I sò cont va pèr a pèr,
 E nssun al tira pr' al gabán,
 Ch' a l' ha fatt con i sò fèr.
 L' é in città dov dir a s' pòl
 Ch' a n' l' è òr tutt cal ch' a lus,
 Parchè tanti e tanti vòl
 Far al pèt più gross dal bus.
 Sia al vassèl o pien o vòd
 Sempr' alegra è la campagna;
 E al bon temp a nostar mod
 S' al msurôm con la cavagna.

Al carnaval l' è dova pò
 Tutti andôm fòra d' carera,
 Chi va in su, e chi va in zò,
 E i filozz i par na fera. etc.

Poor indeed is the peasant's lot,
 On hastypudding alone he feeds,
 He sleeps in the hay-mow, for bed he has not,
 And a life of toil is the life he leads.
 But when he reaches the close of the year,
 His *Dr.* with *Cr.* well balanced stands,

Nor creditor seizes him by the cloak
 Which he has made by the toil of his hands.
 In the city's walls, we may truly say,
 All is not gold, that dazzles the eyes,
 For thousands there mimic, in vain display,
 The frog, that would rival the ox in size.*
 Be our trenchers full or empty,
 Always merry is the greenwood tree,
 For we measure out mirth by the basket-full,
 And our life of toil is a life of glee.

When the days of Carnival come round,
 All are abroad, and far away;
 Laughing groups roam up and down,
 And at every hearth is a holiday, etc.

12. THE MILANESE. Like all the rest of the Lombard dialects, the *dialetto Milanese* exhibits in its mutilated syllables and harsh consonant terminations, strong marks of the march and empire of northern invaders. Upon this point, it will, of course, be impossible to go into any detail. As leading peculiarities, then, of the *Milanese*, we give the following :

1. The elision of the final syllable ; as *tutt* for *tutto* ; *piangend* for *piangendo* ; *faa* for *fatto* ; *cà* for *casa*, etc.

2. The suppression of syllables and parts of syllables in the middle of words ; as *coo* for *capo* ; *voo* for *vado*, etc.

3. In common with the *Piedmontese* and *Genoese* dialects, the use of the French *u*, *œu*, *j*, and nasal *n*.

The Milanese is divided into a city and a country dialect. As an example of the difference, may be cited the termination of the infinitive. In the city dialect the *re* would be dropped ; in the country dialect, this termination would be changed to *œ*, or, what is the same thing, the *r* only would be dropped. Thus, in the city, *fà* would be used for *fare* ; in the country they would say *fae*. Near the Lago di Lugano and the Lago di Como this dialect is more unintelligible than elsewhere, on account of the intercourse of the people with their German neighbors, and the necessary admixture of their language ; and westward, upon the shores of the Lago Maggiore, the Milanese passes gradually into the Piedmontese.

* This stanza is rather paraphrased than translated.

The following specimen of the dialect now under consideration is extracted from a poetic tale, entitled '*La Fuggitiva: Novella in dialetto Milanese, dell' Avvo. Tomasso Grossi*':—a pathetic story of an Italian girl, who followed her lover in disguise to Moscow, in the great Russian campaign of Napoleon. In the stanzas given below, she describes the discovery of her lover and her brother on the field of battle, which is lighted by the flames of Moscow.

Taseva tutt, ma in fin de la campagna
Sentiva on vers ch' el me passava el cœur.
Piangend, tremand voo inanz ; vedi ona cagna
Che la lecca sù el sangu de vun che mœur ;
Quest l' è sott a on cadaver, ch' el ghe bagna
Tutta la faccia de sanguusc ; e el vœur
Storgendes, strepitand de scià e de là,
Come trassel de doss per refiadà.

El cadaver ch' el gh' ha dessoravìa
L' è tutt insanguanent e senza coo :
Guardi quell sott : stravedi ? esusmaria !
Quell color ! quell vestii....voo imanz on poo
Ah ! che l' è el mè Luis ! me se rescìa
I cavij su la front, troo on sgarr e voo
Come on sass giò per terra adoss a lu,
Strengendel in di brasc, basandel su.

Ghe senti a batt el cœur ; sbalzi in genœucc,
Me strasci giò tutt i vestii de doss
Per fassagh chi in sul stomegh un gran bæucc
Ch' el perd el sangu, e el lassa vedè i oss.
Lu allora sospirand el derva i œucc,
El me ved, et me fissa, el me cognoss ;
E inserenandes in faccia, el se tira
Ona mia man sul cœur, e pœù el me spira.

El cœur el ghe batt pu, l' ha pers el fiaa ;
Mi foo per saltà in pee, ma borli giò
A toppiccon adoss a on coo tajaa ;
Col pocch sentor che me restava anmò
Fissi quell coo....l' è tutt insanguanaa,
Tutt sporscellent ; ma se distingu però
La faccia. Eel forse el coo de mè fradell !
Esuss maria signor ! l' è propi quell !—

'Twas silence all, when on the distant plain
 Heart-rending groans were heard ; in tears I ran
 And found a hungry dog among the slain,
 Lapping the life-blood of a dying man.
 Upon the groaning victim, who in vain
 Struggled to throw the burden off, a wan
 And ghastly corpse was lying, and its blood
 Over the face of the expiring flowed.

The corpse, that on the dying soldier lay,
 Was smeared with blood, and headless ; and beneath,—
 Jesu Maria !—does my reason stray !—
 That dress !—that color !—in the grasp of death
 Lay my true love !—I wildly pushed away
 The hair from his pale forehead,—gasped for breath,
 And like a stone fell prostrate on his breast,
 Kissed his cold form, and to my bosom pressed.

His heart still beat ; and kneeling by his side,
 I tore away the garment that he wore ;
 Upon his breast a ghastly wound and wide,
 Cut to the bone, streamed with his clotted gore.
 Then slowly he unclosed his eyes, and sighed,—
 Gazed steadily, and knew my face once more,
 And, with a smile upon his pale lips, tried
 To press my hand against his heart,—and died.

His heart no longer beat,—his breath had fled.
 I strove to rise,—but, reeling, fell again,
 And rolled upon a grim dissevered head ;
 With feeble strength I sought, nor sought in vain,
 To gaze upon the features of the dead ;
 Though foul with dust, and many a crimson stain,
 I recognized the face.—It was my brother !—
 Jesu Maria, help !—help, Virgin Mother !—

As specimens of the literature of the Milanese dialect, the following works may be cited : *La Gerusalemme Liberata travestita in Lingua Milanese da Dom. Balestrieri* ; the little poetic *Novella* of Grossi, from which we have given an extract ; and a short poem entitled '*Sestinn per el matrimoni del Sur Cont Don Gabriell Verr con la Sura Contessina Donna Giustina Borromea.*'

13. **THE BERGAMASK.** This is the dialect of the province Bergamasco, lying north-east of the Milanese, among the lakes and mountains, which mark the northern boundary of Italy. It is the harshest of all the Italian dialects, and the most remarkable for its contractions and mutilations. Its principal characteristics are ;

1. The harsh contractions just mentioned ; as *tat* for *tanto* ; *quac* for *qualche* ; *aidem* for *ajutatemi*, etc.

2. The following interchange of letters ; *z* for *g* ; as *za* for *già* ; *zet* for *gente* : *s* for *c* ; as *pas* for *pace* ; *vus* for *voce* : *g* for *t* ; as *legg* for *letto* ; *quang* for *quanto* : *gl* for *j* ; as *travajo* for *travaglio*, etc. : *ou* for *o* ; as *nou* for *noi* ; *amour* for *amore*.

In addition to which, the diphthong *œu* belongs to this dialect, and *ol* and *dol* are used for the articles *il* and *del*.

We have no specimen to offer. Tasso's Jerusalem has been translated into this dialect by *Carlo Assonica*, under the title of '*Il Goffredo del Signor Torquato Tasso travestito alla Rustica Bergamasca.*'

14. **THE PIEMONTESE.** This dialect very clearly declares the neighborhood of the French frontier. In the province of Piedmont, two great branches of the old *Romance*, the French and Italian, may be said to meet and mingle ; or rather amid its snowy hills to have had a common fountain, the one flowing westward to the plains of France, and the other pouring its tributary stream down the southern declivity of the Alps.*

Among the peculiarities of the *Piedmontese* dialect, we mark the following :

1. In common with the French, the use of the nasal *n*, the diphthong *eu*, and the vowel *u*. These have the same sound as in French.

2. The use of *eu* for *o*, as *peui* for *poi* ; *veuja* for *voglia*, etc. ; and of *ei* for *e*, as *seira* for *sera* ; *voleisse* for *volesse*, etc.

3. The curtailment of words by the omission of vowels ; as

* In the twelfth and thirteenth centuries, the *Provençal* was the language of Piedmont. For specimens of that dialect, as there spoken, we refer our readers to the sketch of the origin of the French Language in a former No. of this Review ; (Vol. XXXII. p. 285 *et seq.*) or to '*The History of the Evangelical Churches of the Valleys of Piedmont. By Samuel Morland, Esq.,*' Book I. chap. V. p. 88 ; and to the '*Histoire Générale des Eglises Evangéliques des Vallées de Piémont : Par Jean Leger,*' Chap. XI. p. 58. from which works the specimens in our former No. were extracted.

pr for *per* ; *prchè* for *perchè* ; *bsogn* for *bisogno*, etc. ; and the termination of the infinitive in *è* instead of *are* ; as *mangè* for *mangiare* ; *fè* for *fare* ; *andè* for *andare*, etc.

4. The use of *s* for *z*, as *sensa* for *senza* ; *astussia* for *astuzzia* ; *conversasion* for *conversazione*, etc.

The following description of the ‘ Land of Cockayne ’ or Lubberland, will serve as a specimen of the Piedmontese. It is extracted from the *Poesie Piemontesi di P. Ignazio Isler*.

Col famos pajis d' cocagna
 A l' è peui un gran pajis,
 Gnun lavora la campagna
 Pur a smía un paradis ;
 Lì chi veul fè 'l gargh lo fassa,
 I' è pa gnun ch' a l' ambarassa,
 Fa nèn bsògn d' travajè,
 Pr vagnèsse da mangè

An fiócand aj vèn d' lasagne
 Larghe tre travers d' dì,
 E d' michete a gran cavagne
 Con dij bon maron candì ;
 Quand aj vèn peui la tempèsta
 Tutti anlora fan gran fèsta,
 Ch' a l' è tuta mach d' bonbon,
 D' ale, e d' cheusse de capon.

Dla polènta bèla, e consa
 I fossai son pièn, e ras,
 Basta andè con una bronsa
 I na pie fin ch' av pias, .
 J' è squasi gnun ch' a na toca,
 Bin ch' a fonda tuta an boca,
 Fòra cousti sènsa dènt,
 Ch' a na mangio alègramènt

D' vòte mai pr gargaría
 I volèisse stè a durmì,
 Stè sigur, gnun av desvía
 Fuslo pure gròs mèsdì,
 Acogià ch' j sie ant la stansa
 Ronfè pur a crepapansa,
 L' è la mòda del pajis
 Ognun fè com a j' è vis.

S' quaichadun ai veul andèje,
 Vènnà sì amparè la strà, etc.

Lubberland !—renowned Cockayne !
 Far the famous country lies ;

There no laborer tills the plain,
 Yet it seems a paradise.
 There may each one chase his bubble,—
 There is none to give him trouble;
 All in that fair land of plenty
 Love the *dolce far niente*

Lozenges it snoweth there
 Large as thrice the finger through;
 Sugar-mites do fill the air,
 Mixed with candied chestnuts too.
 There, when it sets in to rain,
 'T is a holiday again,
 With sugar-plums the tempest thickens,
 And wings and legs of roasted chickens.

Hastypudding* bubbling hot
 Flows in every ditch and dike;
 Lounging thither with your pot,
 You may take whate'er you like;
 Hardly one th' ambrosia sips,
 Though it flow between his lips,
 Saving those sans teeth, who still
 Eat right merrily their fill. . . .

An' you are of drowsy mood
 And would doze the time away,
 Sleep secure,—none will intrude,
 Though it be the noon of day,
 No one there your chamber seeks,
 Snore until you crack your cheeks;
 'Tis the fashion with the rest,
 Each one does what suits him best.

If any one would thither go,
 Let him come and learn the way, etc.

This is enough of Lubberland, that Eldorado of a plebeian imagination, where

Ogni smanna a pieuv na vòta
 Dìj fidèj, e d' macaron,—

where 'once a week it rains vermicelli and maccheroni.' The following song in the dialect of Savoy will show how the Piedmontese passes into the French. It is a Savoyard *Ranz-*

* The *Gran Turco* (not the Grand Turk, but Indian corn) holds as wide a dominion and as despotic a sway in Savoy and the north of Italy, as in New England. See also p. 329.

des-vaches, and the language in which it is written is rather French than Italian.

Les armaillis dei colombettes
Dé bon matin se son levà ;

A—a, à—a, à—a,

Lioba, lioba por aia.

Venidé todé,

Petit et grossé,

Bliantz' et naîré

Dzouven' et autre ;

Dezo stou tzano

Io ie vos ario,

Dezo stou trimblio,—

Io ie trinzo ;

Lioba, lioba por aia.

Les sonnaillairé

Van les primairé,

Les todo naîré

Van les derraîré ;

Venidé todé.

The herdsmen of the dove-cots
At early dawn have risen ;

Co—co, co—co, co—co,

Cows, cows, to the milking.

Come all,

Small and great,

White and black,

Young and old,

Beneath this oak

I will milk you,

Beneath this tremulous [oak]

I will drain you ;

Cows, cows, to the milking.

Those that bear the bell

Come the first,

Those wholly black

Come the last ;

Come all.

The literature of the Piedmontese dialect does not appear to be very extensive. The following works may be named : *Poesie Piemontesi del P. Ignazio Isler*, from which we have given an extract ; and the Comedies of *Giangiorgio Arioni*.

15. THE GENOESE. The dialect of Genoa is called the *dialetto Zeneize*, from *Zena*, the name of the city in the popular tongue. Like the Piedmontese, this dialect possesses much in common with the French. It has the triphthong *œu*, the vowel *u*, and the consonant *ç*, which are all pronounced as in French. The letter *x* has the sound of the French *j*, and the *n* is nasal. The double *nn* or *ñ*, forms a very obvious link between the French and Italian languages ; for the first *n* has the nasal sound of the French, and the second the sound of the Tuscan *n*.

Other distinguishing peculiarities of this dialect are ;

1. The use of *æ* for *a* ; as *pietæ* for *pietà* ; *fætø* for *fatto*, etc. : and of *œu* for *o* ; as *nœutte* for *notte*, etc.

2. The use of *r* for *l*, particularly in the articles, which are *ro*, *ra*, *rì*, *re*, for *lo*, *la*, *li*, *le* ; and *dro*, *dra*, *dri*, *dre*, for *dello*, *della*, *delli*, *delle*.

3. The use of *ç* for *z* ; as *paçiença* for *pazienza* ; *alleg-reçça* for *allegrezza*, etc. ; and of *gg* for *gl* and for *ch* ; as *væuggio* for *voglio* ; *æuggio* for *occhio* ; etc.

4. The frequent and harsh curtailing of words ; as *amô* for *amore* ; *çê* for *cielo* ; *fâ* for *fare*, etc.

This dialect has several subdivisions, both within the city of Genoa and in the surrounding country. Westward, towards the French frontier, it assimilates itself more and more to the French ; and towards the south and east becomes more nearly allied to the Italian.

The following specimen of the *dialetto Zeneize* is from a little song, entitled '*Partenza per Mariña*,' the Departure for Sea, in the *Cittara Zeneize di Gian Giacomo Cavalli*.

Partì da ra sò vitta,
Cara Bella, oh che morte !
A Carta ò Calamitta
Confià ra sò sorte,
Oh che affanno ! oh che vive,
Duro da immaginà, no che
da scrive !

To part from one's own life,
Cara Bella, oh what a death !
To chart or compass
To confide one's fate,
Oh, what anguish ! what a life !
Hard to imagine, harder to de-
scribe.

Parto, ve lascio, oh Dio !
In quanti squarçi e parte
L' ànima in dive addio
Se me stracça e se parte !
Uña stricça d' inciostro
Comm' è bastante a di
quanto son vostro ?

I go, I leave you, oh heavens,
In how many fragments and parts
My soul, in bidding you adieu,
Is torn and divided !
A single line of ink
How can it suffice to say how
much I am yours ?

Ma zà sento ro tiro.
Cangio ro canto in centi ;
Mando questo sospiro :
Vaggo pe ri mæ venti.
Amò, che bella festa ?
Comme posso partì, se ro
cœu resta ?

But already I hear the parting gun.
I change my song to complaints
I send forth this sigh ;
I fly before the winds.
Love, what a festal day !
How can I then depart, if here
my heart remain ?

We subjoin one more extract of an anterior date. It is the commencement of an ode from the pen of *Barnaba Cicala Casero*, and is extracted from the '*Scelta di alcune Rime de' più antichi Rimatori Genovesi*,' which forms a part of the *Cittara Zeneize*.

Quando un fresco, suave, doçe vento
A ra saxon ciù bella, a ra megîô,
Treppâ intre fœugge sento,
E pâ ch' o spire amô ;
Me ven in mente quella
No donna zà ma stella,
Quando ro ventixœu ghe stà a treppâ
Dent' ri cavelli, e ghe ri fa mesciâ.

Quarache votta che sento ri oxelletti,
 Comme sareiva a dî ri rossignœu,
 Cantâ sciù ri ærboretti
 Ri vaghi versi sæu ;
 L' accorto raxonâ,
 E ro gentî parlâ
 Me ven de quella ingrata dent' ro cœu,
 Ch' è atro che sentî ro rossignœu.

Whenever a fresh, mild and pleasant breeze,
 In spring, the loveliest season of the year,
 Soft-moving through the green and leafy trees,
 And filling the whole heart with love, I hear,
 To her my thoughts are given,
 Who less of earth than heaven
 Possesses, when the soft wind dallying plays
 Amid her flowing hair, in many a tangled maze.

And sometimes, when I hear the wild-birds sing,—
 The nightingale slow warbling in the grove,
 Till far around the shadowy woodlands ring
 All vocal with the melody of love,
 Then the soft, winning tone
 Of that ungrateful one
 Resounds within my heart,—each gentle word
 More sad than the complaint of the forsaken bird.

The ode proceeds in the same spirit ; and were it not for the language in which it is written, we should have thought its author one of the Troubadours of the twelfth or thirteenth century, so completely has he caught their tone.*

This dialect cannot boast a very extensive literature ; but in addition to the poems of Cavalli, from which the foregoing extracts have been made, may be mentioned the *Rime diverse in lingua Genovese raccolte da Cristof. Zabata*. A small collection of fables in verse, and in the Genoese dialect, may be found in the *Lunario Genovese per l' anno bisestile 1820 compilato dal Sig. Regina e Socj*.

* During the twelfth and thirteenth centuries, the Genoese dialect, if a single poem may be cited in evidence, bore a much stronger resemblance to the Provençal than to the Genoese of the present day. One of the *Tensons of Rambaud de Vaqueiras*, a Troubadour of the XIIth century, is in the form of a dialogue between himself and a Genoese woman, who replies to the poet in her native tongue. The following is one stanza with a literal translation.

Westward, along the sea-board in Mentone and Monaco, a kind of frontier dialect is spoken. It is a mixture of Genoese, Piedmontese and Provençal, the first two predominating. Many Spanish words are also intermingled, Monaco having formerly been under the government of Spain. Though Monaco and Mentone are but a few miles distant from each other, some marked peculiarities of dialect may be observed in the two places. At Nice the Provençal is spoken, though mixed with many Italian words.

16. THE CORSICAN. The dialect of the island of Corsica seems never to have attracted very strongly the attention of the Italian literati. Travellers have seldom penetrated beyond the cities of the sea-shore, so that no accounts are given of the dialect of the interior; and as literary curiosity has never been excited upon the subject, no work, we believe, has been published in the dialect, or dialects, of the island. *Denina* says, in his *Clef des Langues*, that the language of the higher classes bears a stronger resemblance to the Tuscan, than do the dialects of the other islands of the gulf of Genoa, as formerly a very lively commerce opened a constant intercourse between Leghorn and the Corsican sea-board. Some remarks upon this dialect may be found in the *Voyage de Lycomède en Corse*. We have never seen any specimens of it; and even for the barren notice we here give our readers, we are indebted to Adelung.

17. THE SARDINIAN. The island of Sardinia has been inhabited and governed by a various succession of colonists. Huns,

Juiar, voi no se corteso,
Que me chardeiai de chò
Que niente non farò.
Ance fosse vos à peso
Vostr' amia non serò.
Certa ja v' escarnirò,
Provensal mal agurado;
Tal enoio vos dirò,
Sozo, mozo, escavado,
Ni ja voi non amarò,
Qu' ech un bello mariò
Que voi no se ben lo sò.
Andai via, frar', en tempo
Meillorado.

Troubadour, you are not courteous,
You have besought me to do that
Which I will never do.
Though it may displease you,
Your lady-love I will not be. [stock,
Surely I will make you my laughing-
ill-starred Provençal;
Such insults will I utter,
Ugly, bald-headed wretch:
Nor will I ever love you;
For I have a beautiful husband,
And you are not fair, full well I know.
Begone, and better fortune
Attend you elsewhere.

For the remainder, see *Bibliothèque Choisie des Poètes Français*. T. 1. pp. 89, 90.

Greeks, Carthagenians, Romans, Vandals, Byzantians, Ostrogoths, Lombards, Franks, Arabians, Pisans, and Aragonese,—all these have at various epochs dwelt within its territory. Hence the variety of the dialects, which chequer the language of the island, or rather the variety of languages there spoken. The first and principal division of these is into the *Lingua Sarda*, the vernacular Sardinian, and the *Lingue Forestiere*, or the foreign dialects spoken in some parts of the island. Each of these has its subdivisions.

I. The *Lingua Sarda* is divided into the *dialetto Campidanese* and the *dialetto Logodoro*, and contains a great number of Greek, French, German, and Spanish words.

The *dialetto Campidanese* is the language spoken in the southern part of the island. On the eastern shore it has much in common with the Sicilian, and on the western with the Catalanian dialect of Spain. Its leading peculiarities are the following:

1. It retains a great number of Latin words unchanged ; as *amas, amat, tempus, tres, nos, sunt*, etc.

2. The formation of the plural in *s* ; as *nos* for *noi* ; *deppitos* for *debiti* ; etc.

3. The use of

u for *o* ; as *regnu* for *regno*, etc.

dd for *ll* ; as *cabaddu* for *caballo*, etc.

gh for *gu* ; as *gherra* for *guerra*, etc.

The *dialetto Logodoro* is the language of the north of Sardinia, though it does not universally prevail there. It partakes of the various peculiarities which we have mentioned as belonging to the *Campidanese*, and the main distinction between these two dialects seems to be, that the *Logodoro* is not so uniform in the use of these peculiarities as the *Campidanese*. This, without doubt, must be attributed to the influence of the *Tuscan*, which is spoken in many of the principal cities and villages of the north. Indeed the *dialetto Logodoro* seems to be a mixture of the *Tuscan* and *Campidanese*.

II. *Lingue Forestiere* of Sardinia. The *Catalonian* and the *Tuscan* are the two principal foreign dialects spoken in the island. As dialects, these are confined to the north, though their influence seems to extend through the whole country. The *Catalonian* is spoken in the city of Alghieri, which is a Spanish colony on the western coast. The *Tuscan* has a more extended sway, and is the language

of Sassari, Castel-Sardo, Tempio, and the surrounding country; though of course with many local modifications.

The following is the Lord's Prayer in one of the city and one of the country dialects of Sardinia. Adelung, from whose work we take them, does not mark the sections of country, to which they severally belong, and from the specimens themselves it would be difficult to decide this point in a satisfactory manner.

CITY DIALECT.

Pare nostru, qui istas in sos Quelos,
 Siat sanctificadu su nomen teu;
 Vengat a nois su regnu teu;
 Fasase sa voluntat tua axi comen su Quelu gasi in
 terra;
 Lo pa nostru de dognia die da nos hoe;
 I dexia a nosaltres sos deppitos nostros, comente
 nosateros dexiam als deppitores nostros;
 I no nos induescas in sa tentatio;
 Ma livra nos de male. Amen.

COUNTRY DIALECT.

Babbu nostru, qui ses in sos Quelos,
 Santificadu siat su nomine tuo;
 Advengiat su renno tuo;
 Siat fatta sa voluntade tua, comente in su Quelu gasi in
 sa terra;
 Su pane nostrudeo gni die da nos lu hoe;
 Et perdona nos sos deppidos nostros, gasi comente
 noi perdonamus sus deppidores nostros;
 Et non nos lasses ruer in sa tentassione;
 Mas libera nos de male. Gasi siat.

Specimens of the *Lingua Sarda* may be found in the following works.

Le Armonie de' Sardi; opera dell' Abate Matteo Madao.

Saggio d' un' opera intitolata, il Ripulimento della lingua Sarda; by the same.

We have but few words to say in conclusion. In speaking of the distinguishing peculiarities of the various Italian dialects, we have necessarily confined our remarks to those changes in orthography and pronunciation, which characterize them severally. There are however other distinguishing marks, which

perhaps may be regarded as less equivocal, than those which we have enumerated. We refer to the idioms and vocabulary of words, which are peculiar to each of these dialects. For very obvious reasons, we could enter into no discussion of these: the curious reader of this article, who may wish for information upon such points, is referred to the various dictionaries which have been published of the Italian dialects, and some of which we have had occasion to mention in the progress of this article.

ART. III.—*Wheaton's History of the Northmen.*

History of the Northmen, or Danes and Normans. London. 8vo. 1831.

We are misers in knowledge as in wealth. Open inexhaustible mines to us on every hand, yet we return to grope in the exhausted stream of past opulence, and sift its sands for ore; place us in an age when history pours in upon us like an inundation, and the events of a century are crowded into a lustre; yet we tenaciously hold on to the scanty records of foregone times, and often neglect the all-important present to discuss the possibility of the almost forgotten past.

It is worthy of remark, that this passion for the antiquated and the obsolete appears to be felt with increasing force in this country. It may be asked, what sympathies can the native of a land, where every thing is in its youth and freshness, have with the antiquities of the ancient hemisphere? What inducement can he have to turn from the animated scene around him, and the brilliant perspective that breaks upon his imagination, to wander among the mouldering monuments of the olden world, and to call up its shadowy lines of kings and warriors from the dim twilight of tradition?—

‘Why seeks he, with unwearied toil,
Through death’s dark walls to urge his way,
Reclaim his long asserted spoil,
And lead oblivion into day?’

We answer, that he is captivated by the powerful charm of contrast. Accustomed to a land where every thing is bursting into life, and history itself but in its dawning, antiquity has, in fact, for him the effect of novelty; and the fading, but mellow, glories of the past, which linger in the horizon of the Old